

ONCE THEY WERE ALMOST HUMAN!

FULL MOON PRESENTS

DELIRIUM

5th
Freaky
Issue!

NOV./DEC.

CULT • HORROR •

EXPLOITATION

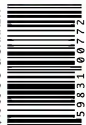


SHOCK WAVES

Director Ken Wiederhorn on his Nazi Zombie Classic

Plus: OASIS OF THE ZOMBIES vs. ZOMBIE LAKE • DAWN OF THE DEAD
Me Me Lai • WAXWORK II • CASTLE FREAK
Tom Holland • Lin Shaye • Tim Sullivan

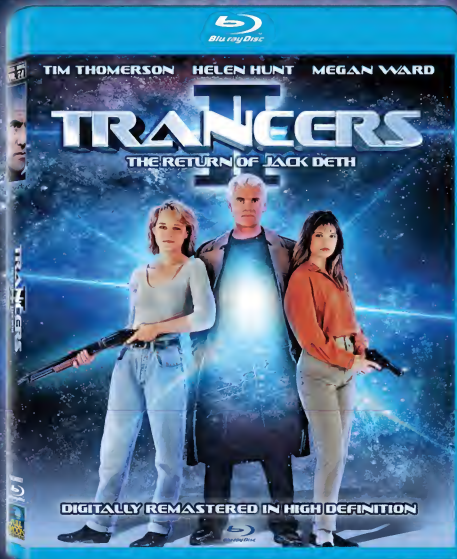
\$10.00 U.S. & CANADA



8

DeliriumMagazine.com

THE DETH SAGA CONTINUES IN HIGH DEFINITION!



Los Angeles, 1991. It's been six years since Jack Deth (Tim Thomerson) wiped out the last of the Trancers — those zombie-like creatures whose mission is murder. Jack has rebuilt his life in the present with his new wife Lena (Academy Award winner Helen Hunt). He's also got a new job in curriculae dealing with his old buddy, Hay Ashby (Biff Manard), an ex-hackoff here.

Now Jack's got a strange feeling in his gut — the kind you get when Trancers are around. Jack's sixth sense proves him right when he discovers a Trancer at Hay's place, ready to go in for the kill. But Jack hasn't lost his touch, and in a flash he eliminates the first of many Trancers to come. If that's not enough, Jack learns that another special agent, Alice Stilwell (Megan Ward), has been sent back "down the line" to the present to help fight the new wave of Trancers.

Problem is, she's Jack's former wife, when he thought dead, and she's lost somewhere in Los Angeles. So Jack's vacation is over. He's back to his Trancer-hunting ways and must find and destroy the source of the new killer-zombies. They are actually led by Dr. Wanda (Richard Lynch), the brother of Whistler whom Jack killed five years ago, and his ruthless assistants Dr. Pyle (Jeffrey Combs) and Neca Trotter (Martine Beswick). Jack must also find the missing Alice and decide whether to go back "up the line" with her, or stay in the present with Lena.

Get ready for the ride of your life. TRANCERS II...it's the sequel that makes history.

SPECIAL FEATURES

- ▶ AUDIO COMMENTARY BY TIM THOMERSON, MEGAN WARD, AND CHARLES BAND
- ▶ ORIGINAL VIDEOZONE FEATURETTE
- ▶ RARE BLOOPER REEL
- ▶ RARE PHOTO GALLERY



FULLMOONDIRECT.COM

AVAILABLE ONLY AT
FULLMOONDIRECT.COM & AMAZON!

amazon **Prime**

He knows when you've been

NAUGHTY

SILENT NIGHT,
DEADLY NIGHT

EXCLUSIVE 30th ANNIVERSARY BOX SET
COMING THIS DECEMBER
ONLY FROM

**FRIGHT
RAGS**

WWW.FRIGHT-RAGS.COM



facebook.com/frightrags



@frightrags



fright-rags.tumblr.com



@frightrags

"GREAT-LOOKING NEW HD TRANSFERS...
THIS DOUBLE FEATURE IS **HIGHLY RECOMMENDED!**"

—DVD Talk

- Brand new High Definition Transfers from the original uncut and uncensored camera negatives

EXTRAS

NEW! • *Bonded By Blood* – Interviews with Co-Writer/Co-Director Claudio Fragasso and Stars Margit Evelyn Newton, Franco Garofalo, Ottaviano Dell'Acqua & Massimo Vanni

- *Hell Rats Of The Living Dead* - Interview with Director Bruno Mattei
- Theatrical Trailers • Poster & Still Galleries

**BUY
THEM
NOW!**

"A STUNNING DEBUT FEATURE...
ONE OF THE FINEST EXAMPLES OF THE STALK-AND-SLASH SUBGENRE!"

—AV Maniacs

- Loaded with **ALL-NEW** Extras created especially for this release!

EXTRAS

- *Theatre Of Delirium* – Interview with Director Michele Soavi
- *Head Of The Company* – Interview with Star David Brandon
- *Blood On The Stage Floor* – Interview with Star Giovanni Lombardo Radice
- *The Sound Of Aquarius* – Interview with Composer Simon Boswell
- *The Owl Murders* – Interview with Make-Up Effects Artist Pietro Tenoglio
- Theatrical Trailer • Poster & Still Gallery



"A MASTERPIECE IN THE GENRE OF ZOMBIE CINEMA...
NOT SINCE THE ORIGINAL NIGHT OF THE LIVING DEAD
HAVE ZOMBIES BEEN SO FRIGHTENING!"

—Horror Digital

- Brand new 2K High Definition Master created from the only know surviving materials

EXTRAS

- Audio Commentary with Co-Writer/Director Ken Wiederhorn, Make-Up Designer Alan Ormsby and Filmmaker Fred Olen Ray
- NEW!** • *Nazi Zombies On A Budget* – Interview with Producer/Cinematographer Reuben Trane
- NEW!** • *Notes For The Undead* – Interview with Composer Richard Einhorn
- NEW!** • *Sole Survivor* – Interview with Star Brooke Adams
- From FLIPPER To SHOCK WAVES – Interview with Star Luke Halpin
- Theatrical Trailer • TV Spot
- Radio Spots • Poster & Still Gallery

**RIISING FROM
THE DEPTHS
NOVEMBER 25TH**

Available at
amazon.com

**BLUE
UNDERGROUND**

www.blue-underground.com

©2014 Blue Underground, Inc. All Rights Reserved.

HELL OF THE LIVING DEAD: ©1983 Beatrice Film S.r.l. - Films Dara, All Rights Reserved. RATS: NIGHT OF TERROR: ©1983 Beatrice Film S.r.l. - IMPEX.CI, All Rights Reserved. STAGEFRIGHT: ©1987 Filmirage S.r.l. All Rights Reserved. SHOCK WAVES: ©1976 Zopix Company, Renewed 2014 Route 66 Interactive Multimedia, Inc. All Rights Reserved.

FULL MOON PRESENTS **DELIRIUM** #5

FEATURES

- 10 INTERVIEW:** Director Ken Wiederhorn re-invented the zombie as the Final Solution in **SHOCK WAVES**
16 FEATURE: Nazi zombies attack in **OASIS OF THE ZOMBIES** and **ZOMBIE LAKE**
18 FEATURE: Full Moon's Bob Langer remembers his days in **DAWN OF THE DEAD**
20 INTERVIEW: Legendary actress Me Me Lai flashes back to her life in Italian cannibal classics
24 INTERVIEW: Actor Zach Galligan talks about his time making **WAXWORK II**
28 FEATURE: Stuart Gordon's masterpiece **CASTLE FREAK** is dissected
34 INTERVIEW: Filmmaker Jeff Burr's first feature film went **FROM A WHISPER TO A SCREAM**
36 FEATURE: Legendary filmmakers Tom Holland and Tim Sullivan team up to give their fans the goods
41 INTERVIEW: Actor Jeffery Byron discusses the making of **THE DUNGEONMASTER**
42 FEATURE: The History of Horror Comics, part two
46 INTERVIEW: Actress Lin Shaye dishes on her life in strange cinema

COLUMNS

- 6 DELIRIOUS WORDS:** Building the Perfect Zombie
7 FULL MOON RISING: The latest from the land of Full Moon
32 CAMP GRINDHOUSE: New column from veteran macabre movie enthusiast David Del Valle
44 STRANGE LOVE: New column charting the strangest sex films ever made
50 BANDWIDTH: The last word from publisher Charles Band

Publisher
Charles Band
Editor
Chris Alexander
Art Director
Romulus
Marketing Director
Ry Mandione
Editorial Assistants
Ian Irizarry
Nakel Nelson
Cheryl Singleton
Contributors
Smitty Allenby
Jason Bene
Derek Botelho
David Del Valle
Svetlana Fedotov
David Gregory
Dave Jay
Bob Langer
Matthew McAllistar
Brice McVicar
John Nicol
Brian Steward
Dave Wain
Advertising Inquiries
Trey@DeliriumMagazine.com

To subscribe or purchase individual issues visit

www.DeliriumMagazine.com

DELIRIOUS WORDS

When we released issue number four of DELIRIUM, I decided to make the trek to LA to attend one of our fearless publisher Charles Band's "D-DAY OF THE B-MOVIES" signing events at Burbank-based horror hotspot DARK DELICACIES. See, I live in Toronto, Toronto, Canada. And that's pretty goddamned far from LA. So I don't make it down there – or anywhere – as often as I'd like. But I really felt that I needed to be there for this round. For one, I was really proud of that fourth issue and felt it was instrumental in evolving DELIRIUM from being simply a Full Moon heavy promotional into a fully realized, fantastic cult and horror film magazine, full stop. The other reason was that by proxy, I had secured several of the guests and being that said guests were friends that I barely see, I felt it vital that I be there to "present" them to the public.

So with that, I jumped on a plane, rented a car and stayed in a dive motel on Sunset Blvd. to amplify the greasy DELIRIUM/SOMETHING WEIRD experience and provide suitable mood for a screenplay I was working on. On the Saturday, I ate the pithy continental breakfast, showered, shaved and headed down the highway to scenic Burbank. Arriving early, I absorbed the awesome DARK DELICACIES environment (and spent more on toys than I should have) and met the Full Moon team, most of whom I knew only virtually and was laying eyes on for the first time. Among them was a chap named Bob Langer, a dude who handles much of the travel coordination and convention logistics for Full Moon. Bob was a nice guy on the phone and an even cooler guy in person and after some brief chatter, Bob dropped this bomb:

BOB: Hey, Chris...

CHRIS: Yes, Bob?

BOB: Did I tell you I was in DAWN OF THE DEAD?

CHRIS: I'm sorry. What? What do you mean you were in DAWN OF THE DEAD?

BOB: I mean, I was in DAWN OF THE DEAD! I was a zombie...

I flushed with excitement. Anyone who knows me even casually knows that George A. Romero's 1978 masterpiece DAWN OF THE DEAD, a film I not only consider the greatest zombie film ever made, but

the greatest action movie ever made, the greatest tragedy, the greatest apocalypse movie, the greatest portrait of the breakdown of human relations, the greatest gore film and, well...it's my favorite horror movie of all time. And though I have been in this business for almost 15 years and have met everyone and cite both DAWN legends Romero and his FX wizard Tom Savini as friends, I still get a rush when I meet any alumni from that storied Pittsburgh shoot.

So, anyway, Bob and I got to talking and I just soaked in the stories of getting greasepainted, and gnawing on gory spoils at the Monroeville Mall, late at night, after

hours. It seemed right that we should run a piece on Bob's adventures in DELIRIUM, offering a nifty snapshot of a few days in the life and legacy of a valued member of the Full Moon family. Once we locked Bob, I started thinking ghouls. I love zombies. I am not sick of zombie movies. I wanted some zombies in DELIRIUM. By chance, our pals at Blue Underground were about to release the 1977 Nazi-zom classic SHOCK WAVES and they had offered me an exclusive chat with director Ken Wiederhorn. The interview went so well that I knew it HAD to be the cover and that Bob's DAWN essay and photo gallery would perfectly attach itself as a sidebar. But then I thought about the OTHER Nazi zombies movies I admired, two of which are legendary in their awfulness and represent the nadir of both Eurohorror gods Jess Franco and Jean Rollin's respective careers: OASIS OF THE ZOMBIES and ZOMBIE LAKE, both released in the early 1980's via Band's WIZARD Video imprint. An essay was in order so I wrote one and stuck it in the mag.

And since zombies tend to eat living people, I had this incredible chat with actress Me Me Lai banked, charting her adventures in Italian cannibal films AND an essay from Severin Films' David Gregory about two latter-period Bruno Mattei cannibal clunkers. It all flowed perfectly...

The current issue of DELIRIUM you are holding in your hands is my personal favorite of the five we've done thus far and really, we have Bob Langer to thank for it. So, with that...thanks, Bob!

—Chris Alexander, Editor
chris@deliriummagazine.com



FULL MOON RISING

What's new and hot in the FULL MOON universe and beyond.

JOIN THE FULL MOON AFFILIATES ARMY!

Full Moon fans can now revel in their favorite cross-eyed movie culture imprint AND get paid! Last month Full Moon announced their "Full Moon Affiliates" program, a unique way for you to help us spread the FM gospel and earn some sweet scratch on the side. If you have a website all you need to do is visit www.FullMoonStreaming.com and click on the "Full Moon Affiliates" link to sign up and we'll send you a direct email confirming your account. It's super easy to get started and you can still participate even if you don't have a website, by using social media - Facebook, Twitter, Pinterest etc - to post your personal link. Every time someone clicks on your link to purchase items, we'll pay you 20% of the total sale and, once you reach \$50 or more, we'll pay you out. It's just another grassroots way Full Moon keeps the

machine running and in turn, creates a community of people to help make it move. You've got nothing to lose! Become a Full Moon Affiliate today by visiting www.FullMoonStreaming.com!

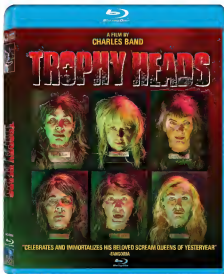
FULL MOON MYSTERY BOXES BACK ON SALE!

Fans of our Full Moon "Mystery Box" will be jazzed to learn that we're back, bigger and more stashed with stuff than ever before! The "Mystery Box" is a subscriber based initiative where fans purchase a six month subscription and in turn get six gigantic boxes of stuff sent to their doorstep. Each box contains over \$70 worth of stuff that includes piles of DVD's, Blu-rays, copies of DELIRIUM magazine, vintage promotional material and sell sheets from the 1980's to present, new CD's from the Full

Moon Tunes soundtrack library, T shirts and more with the first 100 subscribers getting a personalized still from Full Moon's legendary founder and DELIRIUM publisher Charles Band and an executive producer credit on one of the 5 new Full Moon movies being released in 2015 (including SHRIEKER 2, now in production and covered in DELIRIUM #41). To get your "Mystery Box" visit www.FullMoonStreaming.com.

GET MOUNTED WITH "TROPHY HEADS" THIS XMAS!

Charles Band's critically lauded series TROPHY HEADS (see DELIRIUM #1 and #2) has been edited into the mother of all macabre features and is set to arrive on Blu-ray and DVD just in time for Christmas. The series (which premiered exclusively via www.FullMoonStreaming.com over the summer) tells the tale of a deranged, Full Moon obsessed Mama's boy (Adam Noble Roberts) who decides to kidnap his favorite Scream Queens (including Linnea Quigley, Brinke Stevens, Michelle Bauer, Darcy DeMoss, Jacqueline Lovell and Denise Duff), torture them, re-stage some of their classic deaths for real and mount their pretty heads on his basement wall. The TROPHY HEADS home video release will not only contain the tighter cut of the series into feature form, but will be jammed packed with extras, including a new



commentary with Band and his storied starlets, behind the scenes "Videozone" featurette, deleted scenes, a look at our social media "head mount" campaign and much more! You can order your copy of TROPHY HEADS by visiting www.FullMoonDirect.com now!

—Smitty Allenby

DELIRIUM #5 7

ENTER THE WORLD OF FULL MOON



**New Soundtrack Collections
Available Now!**



AVAILABLE ONLY AT FULLMOONDIRECT.COM & [AMAZON!](http://AMAZON.COM) **amazonPrime**

THE FULL MOON MYSTERY BOX SUBSCRIPTION OFFER!

**GET A MYSTERY BOX EVERY MONTH
FOR 6 MONTHS CHOCK FULL OF
CRAZY DVDS, BLU-RAYS, MERCH
AND SURPRISES!**

FULLMOONMYSTERYBOX.COM



**REDISCOVER THE FILMS THAT
FREAKED YOU OUT!**

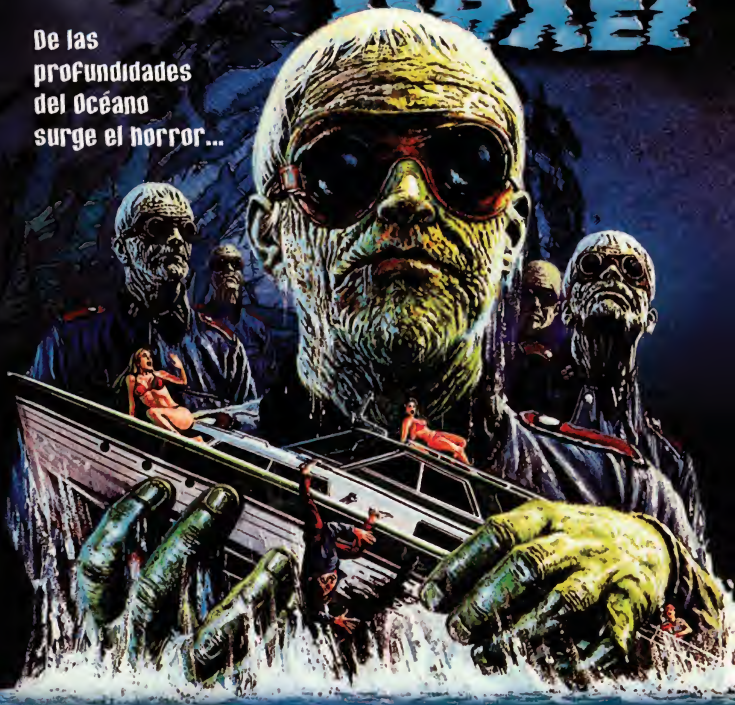
**A brand new, bi-monthly,
cult, horror, sci-fi and fantasy print magazine
unleashing true tales from the legendary
Full Moon and Empire Pictures vaults...
and beyond.**

WWW.DELIRIUMMAGAZINE.COM

PETER CUSHING BROOKE ADAMS JOHN CARRADINE

SHOCK WAVES

De las
profundidades
del Océano
surge el horror...



una película de Ken Wiederhorn

SHOCK WAVES

Filmmaker Ken Wiederhorn's magnum horror opus has stood (and swam) the test of time.

By CHRIS ALEXANDER



1977 was the year of STAR WARS. Peter Cushing, legend of British horror and Hammer Films royalty, was in STAR WARS. But that same year saw the release of another film starring Cushing, a picture that was about as far removed

from the sense-dazzling delight of STAR WARS as humanly possible. In it, a gaggle of vacationers find themselves shipwrecked on a remote island lorded over by a mad former Nazi commander (Cushing) who is now breeding an army of amphibi-

ous, bleach-blond, Third Reich zombies...

SHOCK WAVES (aka ALMOST HUMAN) is the work of then first-time filmmaker Ken Wiederhorn (RETURN OF THE LIVING DEAD PART II) whose practical interest in making a feature saw him collude with some of the brightest talents in terror. Outside of Cushing, the low-budget classic also stars John Carradine as



the captain of the boat and Brooke Adams, who one year later would make such an impact in the Phillip Kaufman-directed remake of INVASION OF THE BODY-SNATCHERS. Slow, strange, eerie and almost meditative, SHOCK WAVES was a modest theatrical success that became an instant cult item once it started leaking onto late night television.

Now, over 35 years after its premiere, Blue Underground has released the film again, fully remastered from Wiederhorn's own master in HD on Blu-ray. The film has never looked or sounded better and the time seemed right to track down the elusive Wiederhorn to discuss this strange, terrifying art-horror classic.

DELIRIUM: I want to ask you first and foremost, does the idea of talking about SHOCK WAVES and revisiting this title



excite you still? How do you feel today about the film's legacy and your role in horror history?

KEN WIEDERHORN: (laughs) I love the film because it's the movie that keeps on giving

DELIRIUM: Do you mean that in a financial sense or otherwise?

WIEDERHORN: In the financial sense. When you make your first film, little do you know that its going to follow you around for the rest of your life and keep putting money in your pocket so that's always a very nice feeling. I'm delighted when anything happens with **SHOCK WAVES**.

DELIRIUM: Were you born and raised in Florida?

WIEDERHORN: No I'm from New York.

DELIRIUM: Ok, so how does a New Yorker end up in Florida with Peter Cushing and John Carradine?

WIEDERHORN: I was working as an assistant film editor for a documentarian who had also made some feature films and somehow he wound up being appointed the head of the film program at Columbia and he said 'well if you're interested in taking some more courses let's talk about it. I'm pretty sure I can get you into the film program'. He in fact did that. So I have an MFA with no undergraduate degree. Anyway, there I met Reuben Trane who is from Florida who was also in the film program and we partnered on our thesis film which was called **MANHATTAN MELODY** and that won the first Motion Picture Academy Student Film Award. Then Reuben decided that he wanted try his hand at producing a low budget film and raised some money. The investors said basically we're fine with this as long as you guys make a horror

movie because we heard that horror movies always make their money back so that's how that happened. He raised a couple hundred thousand dollars and I drove down to Florida and we figured out how to do it there.

DELIRIUM: Why a zombie movie? Or did you even think of the Nazi ghouls as zombies when you were coming up with this idea?

WIEDERHORN: I was not necessarily a

this makes sense. We knew we were going to shoot the film in Florida. Reuben knew his way around boats, we were going to be in Miami so the water element came in and I suddenly had a vision of Nazis attacking Miami beach which could be quite humorous. See, the thing for me about horror is that it always walks the line with comedy so you have to be very careful to make sure you're on one side of that or the other so I thought, no, we can't



horror aficionado. I really worked in the cutting room and was coming up that way. I was still very much thinking that I was going to become a producer at CBS news so I can't say that I came to it with a great deal of interest or expertise in the horror genre. I simply went looking for material. I found a book called *The Morning of the Magicians* which purports to tell about the Nazi belief in the supernatural and in reading that book somehow I thought, ok,

go in that direction. That led me to thinking about soldiers underwater and one thing led to another and with the help of a few joints we came up with the idea of underwater Nazi zombies!

DELIRIUM: Even if you haven't seen **SHOCK WAVES**, you know the art and you know those creatures which have been riffed on several times in several films but there's a look to them. Alan Ormsby did the makeup FX and the Nazis remind me

SONNY CHIBA "CHAMPION OF DEATH"

HE'S
FEARLESS-
HE'S
FEROCIOUS-
HE'S
THE BEST!



THE MOST
DEVASTATING
KARATE MACHINE
ALIVE!

Produced by TOEI COMPANY LTD. Directed by KAZUHIKO KAWAGUCHI

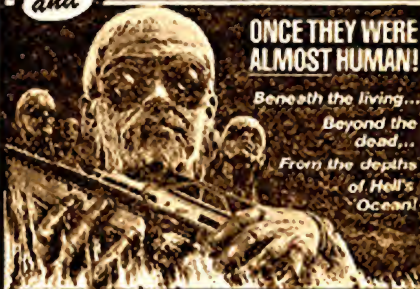


United Artists

and

ONCE THEY WERE ALMOST HUMAN!

*Beneath the living...
Beyond the
dead...
From the depths
of Hell's
Ocean!*



JOSEPH BRENNER PRESENTS

SHOCK WAVES

The Deep End of Horror!

starring Peter Cushing • and John Carradine • EASTMANCOLOR
Released by JOSEPH BRENNER ASSOCIATES, INC.



STARTS TOMORROW!
AT THEATRES AND DRIVE-INS NEAR YOU!

of his work on Bob Clark's *DEATH-DREAM*. Did you give Ormsby much guidance when it came to creating these creatures?

WIEDERHORN: I hadn't seen *DEATH-DREAM* and I still haven't seen it so I had nothing to relate to in Ormsby's background. I know he had worked on a movie called *CHILDREN SHOULDN'T PLAY WITH DEAD THINGS*. Listen, when you're in Miami, you don't have a lot of choices in terms of crew and people to help you imagine the film so I was delighted to meet Alan because I felt we were very like-minded. He thought the film would be very problematic because one requirement was that the makeup had to withstand exposure to water. We didn't want to get bogged down with it washing off and having to re-apply it eight times a day so he very brilliantly came up with a solution for that and it was amazing how that makeup withstood the constant submersions those guys had to make. Now as far as the details of the makeup, I know that we already decided that we wanted to make their vulnerability be exposure to light so hence the goggles and we wanted to make sure they were blonde and that came about primarily because we got a deal with a Cuban beauty school in Miami to take the guys and strip the colour out of the hair with bleach and that was affordable and doable and that's what defined that. But Alan certainly, I would say was ninety percent responsible for the look of



the zombies.

DELIRIUM: Obviously people that love *SHOCK WAVES* always cite the heavy dense atmosphere that the movie trades in. Talk about that eerie ruined boat. Did you find the boat first and make the movie around it?

WIEDERHORN: The wreck is off one of the Bahamian islands so we could get there easily enough from Miami. Somebody had a chart of wrecks in the south Florida area that was more oriented towards treasure hunting and somehow this wreck was marked on the map and we investigated it and discovered it was an

old World War II cement ship. The hull of the ship was actually made from cement. We saw pictures of it and we thought ok that will do and that was that.

DELIRIUM: Did the script reflect that they would run into some sort of ruin or did the ruin end up being written into the script because of the existing wreck?

WIEDERHORN: No, the script was always scripted that way.

DELIRIUM: Is the boat still there do you know?

WIEDERHORN: As far as I know.

DELIRIUM: Amazing. The other key element of the film is Richard Einhorn's minimalist music. Was Richard your choice or was he brought to you?

WIEDERHORN: Richard was also at Columbia and he was studying with a professor whose specialty was electronic music. So I went to the department head and said I'm looking for somebody who can do electronics for a horror movie score and Richard was one of the people who they recommended and we sat down and talked. I thought he would do a terrific job and I think he did. I think that the movie owes much to its music.

DELIRIUM: It sure does and you used Richard again for "EYES OF A STRANGER" as well didn't you?

WIEDERHORN: Yep and then used him again for the last film I made called *A HOUSE IN THE HILLS*.

DELIRIUM: He went on to quite an illustrious career as a composer...

WIEDERHORN: He's more of a serious classical modern composer and he's done an orchestral score for *JOAN OF ARC* and he's very active in New York. Richard was always my first choice for anything I was doing.

DELIRIUM: Now we've got to talk about Peter Cushing. This is, I think, one of his last notable horror roles...

WIEDERHORN: Ah yes, Peter. The horror movies that I actually knew were Hammer films. Why that is, I don't know but I knew quite a number of the Hammer films and what appealed to me about them was that they really relied on story to some degree, but even more importantly, atmosphere and quality of acting. They were well produced and they were able to work on that level. So I very much had that in mind. We knew going on that we did not want to get into a lot of bloody special FX because we were making a low budget movie and it seemed to me that the way to succeed was not to become overly ambitious. To really make sure that what we were doing was something that we could in fact do. So the element that cost the least is all the elements of building suspense. I look at the film today and parts of it seem terribly slow to me but I understand



and I see how at the time it worked in its way. It certainly worked because what I hear from people telling me about their experience of seeing the movie when they

were 13 years old on late night TV is that when you're channel surfing, this film stands out because it looks different.

I personally really hated the locations

because they were really difficult to work in, in terms of physical comfort. It was hot, it was humid and we would have to cover ourselves with mosquito repellent several times a day. There were sharks swimming in the water that we were working in Biscayne Bay so I think that worked for the film. I wasn't the only one having a difficult time with the physical element that we were working in.

DELIRIUM: But back to Cushing, his nickname while making the Hammer films was "Props" Cushing because he would always find a way to work the surrounding props into his performance. Did you see any evidence of that in his work? Was he resourceful that way?

WIEDERHORN: The only prop I think he had was a cigarette holder that he used, otherwise I'm not sure that he used any-

2 COLOSSAL HORROR COMBO OF THE YEAR!
SPECTACULAR FRIGHT SHOCKERS
ONCE THEY WERE ALMOST HUMAN! Each year 10,000 tourists visit Ocean Beach. This Summer Ocean Beach has attracted SOMETHING ELSE!
Beneath the living... Beyond the dead... From the depths of Hell's Ocean!
BOTH FIRST RUN!
AND TENTACLES
SHOCK WAVES
The Deep End of Horror!
 Distributed by New Line
JOHN SHELLY BO HENRY HUSTON WINTERS HOPKINS FONDA
"TENTACLES"
DELIA BOCCARDO CESARE DANOVA ALAN BOYD CLAUDE AKINS
TOGETHER! NOW at Theatres & Drive-ins NEAR YOU
 See Newspaper Theatre Directories for Show Times

thing else. He gave me a preview of the accent and I thought well it's not really a German accent but it's an accent so it's fine. The great thing about Cushing was that he was very giving and very professional and even though he probably saw a lot of us walking into walls during the day, he was helpful and extended himself in ways that I certainly didn't expect. In fact one day I was trying to figure out how to set up a shot on a beach somewhere and he was always available and he was always nearby, it's not like between takes

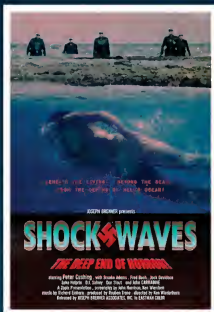
and you lower the frame a bit you'll get what you're looking for" and damn, he was right! I realized this is a guy who's had more set experience than most of the directors he's probably worked with and I knew that he was observant to what was going on. He was watching and so whenever we were ready, he was always ready. Whereas Carradine who came from a different discipline entirely and probably had been in four times as many movies as Cushing was in, he didn't want to know about anything except what's my line,

all?

WIEDERHORN: I would say no. I do know about the wife but all I can tell you is that he was very open and frank about the fact that he would communicate with her through various mediums.

DELIRIUM: Have you seen any evidence of SHOCK WAVE's influence in any other films or pop art?

WIEDERHORN: Well, people have pointed out to me that there is a whole collection of Nazi zombie movies now and I really have no idea if SHOCK WAVES had



he went off and sat in his trailer, he hung out and he was very available. So he's watching me having a problem figuring things out and he gets my attention and motions me over and he says "Dear boy, may I make a suggestion?" and I said "Sure Peter, what?" he says "I think if you move the camera a little bit off to the right

where do I stand and when can I get the hell out of here.

DELIRIUM: Peter's wife passed in 1970 and apparently those who worked with him around this period said he almost had a death wish. He always talked about her in a very morbid way. Was he a melancholy guy did you notice? Was that evident at

anything to do with that or not, that's for other people to figure out. Other than that, I know it appears that there are references made to it. Somebody sent me a mystery show where SHOCK WAVES was a central part of the plot...

DELIRIUM: What about a remake? Since everything even borderline cult has been remade or is in the process of being remade, there must be somebody knocking on your door to try and do a remake of SHOCK WAVES...

WIEDERHORN: Yeah, I get that knock on the door a couple of times a year but frankly it's usually 'let us take an option and give us two years and we'll see if we can get something done' and I've been around that track many times and I figure if somebody is really serious about remaking it or doing a sequel in some way it will either happen or not. I don't really have any interest in doing it myself. Bill Lustig who runs Blue Underground, he might do something with it, I don't know. As you may know, he did it with one of his own films (that would be MANIAC - ed). I know Bill would be able to get it produced at a certain level but no desire to make some quick money and then see somebody exploit the film. I think the film is great the way it is right now. Does it need a sequel or need to be remade? Not really. Let's face it, that's usually driven by money and all I can tell you is nobody's offered me enough money yet!



FULL MOON'S
GRINDHOUSEFLIX
PRESENTS

5 CLASSIC NAZI EXPLOITATION FILMS
IN ONE MIND-BLOWING COLLECTION!

DEPORTED WOMEN OF THE SS
FRAULEINS IN UNIFORM
SS HELLCAMP
FRAULEIN DEVIL
NAZITHON

Over SEVEN HOURS
of twisted über-babes,
shocking super-men,
and every imaginable
act of twisted passion,
blood-soaked lunacy
and TOTAL DEPRAVITY!

NAZI BASTERDS & BOMBHELLS

Prepare yourself for the ultimate orgy of sadism.

The **Nazi Basterds & Bombshells** DVD set collects five of the most shocking and the most sizzling movies that the Nazi Exploitation genre has to offer!

Packed to the brim with wild women, devious doctors, and furious führers, **Nazi Basterds & Bombshells** will settle for nothing less than your unconditional surrender!

Featuring the "Naziploitation" classics **SS Hellcamp**, **Deported Women of the SS Special Section**, **Frauleins in Uniform**, and **Fraulein Devil**, plus the modern retrospective **Nazithon: Decadence and Destruction**, this collection offers a history lesson like no other.

So strap in and get ready for some unrestrained action with **Nazi Basterds & Bombshells**!



AVAILABLE ONLY AT
FULLMOONDIRECT.COM & AMAZON!

amazon **Prime**

Zombie Lake vs. Oasis of the Zombies

By land or sea, this pair of Eurohorror duds chased SHOCK WAVES with even more undead Nazi scum.

By CHRIS ALEXANDER



For those readers who might have thought the world of the Nazi zombie horror film ended with SHOCK WAVES, think again. Chasing the release of Wiederhorn's magnum opus, the task

to carry the creepy torch fell to the Europeans, specifically the still-stinging France, who enlisted the aid of two top trash-slingers in making a pair of generally terrible, but historically relevant,



exploitation pictures. Both films dealt with revived Nazi monsters in various states of decay and bloodlust attacking living human beings and, during the early 1980's video boom, both were released in North America via the original Wizard Video big box VHS run, both haunting video stores to grand effect and diminishing creative returns.

ZOMBIE LAKE (1981)

A legendary title, in that its gorgeous packaging and cover painting enticed a generation of rental-addict youths to lay down dollars and take the tape home, only to be flabbergasted by just how tedious and slipshod the entire affair was. In it, a gaggle of skinny dippers flail around in a French pond, only to be attacked by a troupe of groping ghouls with green faces and full-blown, more than slightly soggy Nazi uniforms. Suddenly the entire village (a battered hamlet, still reeling from the war) is called to do battle with these aquazoms, who love to drink blood and who move stiffly, like their collective backs went out.

ZOMBIE LAKE (incidentally, the onscreen title is ZOMBIES' LAKE) is about as cheap and useless as cinema gets, with a few good ideas squashed under directorial indifference and invisi-



ble production values. The film was originally offered to legendary Spanish sleaze auteur Jess Franco via the outfit he was working with during this period, Eurocine, but Franco aborted the project soon after he started (though his regular actor Howard Vernon remained), leaving equally beloved erotic horror specialist Jean Rollin (LIPS OF BLOOD, LIVING DEAD GIRL) to finish the picture (using the pseudonym J.A. Laser). As Rollin fans are well aware, the director's sensibilities lean heavily towards the romantic and melancholy, offset by leering female sexu-

ality and ZOMBIE LAKE's few merits offer all of these traits in spades. Daniel White's lovely music (recycled from the Franco/Eurocine classic FEMALE VAMPIRE) tinkles sweetly over the skid-row action and inject scenes of nude women running afoul of bad extras in woeful greasepaint with a sense of aching beauty, almost fooling the audience into thinking something of value is happening on screen. Speaking of those bathing beauties, Rollin's underwater camera gets literally right in there, with said nubile

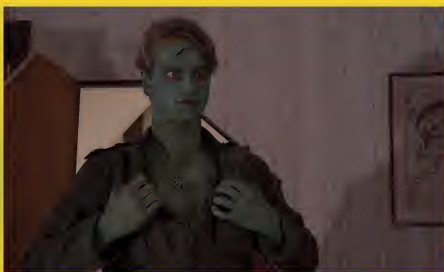


extras spreading their legs wide to reveal the petals of their female flowers for all to see, a small mercy for poor hormonal lads who lost their allowance taking this clunker home.

The most Rollin-esque element of ZOMBIE LAKE lies in its subplot, in which one of the undead Nazis comes back not just to kill, but to reconnect with his still-living daughter, whom he apparently fathered with a local girl when he was still alive. In theory, it sounds like a haunting narrative arc. Not so much in practice as neither father nor daughter convince us of anything other than they are indeed bad actors. Perhaps the best thing that came out of ZOMBIE LAKE is that Rollin, once wrapped, shot some extra footage of gnarly, shabbily dressed men with bad teeth chasing a hot blonde for Eurocine, which they later spliced into the running time of Franco's best film, CHRISTINA, PRINCESS OF EROTICISM, retitling it A VIRGIN AMONG THE LIVING DEAD, also released by Wizard Video and a superior picture in every sense.

OASIS OF THE ZOMBIES (1982)

When Franco jumped ship from ZOMBIE LAKE, he dried out and took the Nazi cannibal corpse concept to the desert, the result of which was TOMB OF THE LIVING DEAD or TREASURE OF THE LIVING DEAD or, as it's better known on these shores and as it was released by Wizard as, OASIS OF THE ZOMBIES. Eurohorror and Wizard fans have long



debated which film is worse (not better as both pictures are subpar), Rollin's ZOMBIE LAKE or Franco's OASIS OF THE ZOMBIES and really, it's hard to decide. Certainly, OASIS has a richer, grittier look

and a more rollicking plot but, unlike ZOMBIE LAKE, its stupefyingly dull. In it, a bunch of cocky young people get wind that a booty of Nazi gold has been buried in an African desert and they immediately set out to dig up the loot. Unfortunately for them, the treasure is guarded by whack of Nazi ghouls who don't take kindly to being robbed and who are very, very hungry.

Franco covered his ass for OASIS's awfulness by hiding under the name A.M. Frank and shot two versions of the film, one for the French market, one for the Spanish. The French features more recycled and mis-

placed White music, the Spanish version with weird (but cool) abstract jazz music by Franco himself, hiding under the name Pablo Villa. But both versions trade in boredom, zoom lenses, murky photography, a dose of female flesh and plenty of lousy make-up FX, though some of the more skeletal ghouls do leave a nightmarish impact and the cheap zombie stick puppets are worth several laughs.

Neither ZOMBIE LAKE or OASIS OF THE ZOMBIES really explores the real horror of the Nazi regime with any effect or interest, not like SHOCK WAVES which certainly uses the foundation of mass-madness and sci-fi narcissism that Hitler's drones and mad doctors were feverish with, to play with effective genre film tropes. But both films are important pieces of a larger, putrid film puzzle and no matter your feelings on the features, those Wizard boxes were a thing of beauty. You can buy the repro-VHS re-releases of ZOMBIE LAKE and OASIS OF THE ZOMBIES now via www.FullMoonDirect.com



MEMOIRS OF A DAWN ZOM

Full Moon staffer Bob Langer not only walked with a zombie...he WAS one in George A. Romero's immortal 1978 shocker DAWN OF THE DEAD.

By BOB LANGER

In front of the TV at 11:30 PM. That's where I was on Saturday nights in the late 1960s. Watching CHILLER THEATRE, the late night WIIC Channel 11 double feature hosted by Chilly Billy Cardille, the horror host who had been an announcer and Pittsburgh TV fixture since before I was in existence.

Chilly Billy says there's a small scary movie being made in Pittsburgh, by local people! And he's going to be in it. Say no more. I'm there. At 14 years old, I go to see George Romero's NIGHT OF THE LIVING DEAD. Wow, it's in black & white when all else is in color. Wow, there's no happy ending. Maybe the trajectory of my life was set that night. I would someday make a living from horror at Majestic Studios making 12 inch collectible figures of the Abominable Dr Phibes, Dark Shadows and the Zuni Fetish Warrior; and, then move to Full Moon Features to promote Puppet Master and all the tiny terrors from the mind of Charles Band.

NOTLD was a surprise hit. Along with the Steelers, Pirates and Penguins, Pittsburgh had a new team to root for. We rooted for the Zombies, not the callous humans who fought amongst themselves.

In the early 70s, I watched CHILLER THEATRE taping live and was on the show three times. Chilly Billy put my friends and me on air in some of his cheesy comedy bits. I eventually wore out my Chilly Billy sweatshirt.

Then he announced George Romero would make another film in Pittsburgh. I didn't have to wait for it this time. My brother, Ralph, a high school art and film teacher, heard how to be in the movie from

one of his students who was related to George's wife Christine. I had just quit my job to move to NYC in a few weeks, so I had the time. They were looking for people to be extras in a sequel to be called DAWN OF THE DEAD.

I could be a zombie. Maybe I would have to audition. No, you just walked in. They took everybody that showed up at the Monroeville Mall because most people had jobs or school and couldn't stay at a mall from 10 PM till 8 AM every night. The mall wouldn't close during the day for filming.

I was shown how to be a zombie, as was everyone else, by the weapons coordinator and lead zombie Clayton Hill, also known as the "Sweater Wearing" Zombie in the film. He explained how to shuffle mindlessly yet dramatically. Someday fans would copy this zombie walk, but for now it was new to us. So we practiced.

My friend, Chuck, came with his own character in mind. In his unkempt, bloody white shirt and black tie, he was an assistant manager at a mall store before being zombified. I hadn't thought that far ahead. Since it was cold at night, I wore a plaid flannel shirt, which was the style at the time. The Internet Movie Database would later list me in their credits as the "Mustachioed Plaid-Shirted Zombie Eating Biker Flesh." How did they know it was Biker Flesh? It could have been a mall shopper. It was really a ham bone I was chewing on in that scene near the end.

Of all the extras who got to chew on the slaughterhouse meat and bones we were provided, one person stood out. Unless they were stunt body parts created

by make-up effects wiz Tom Savini, the entrails played with and pulled apart by the zombies were real animal parts. George (we're on a first name basis) asked if anyone would put cow intestines in their mouth and chew on them. The answer would generally be NO, but he said you would get a close up in the film. One hippie looking stoner dude in bib-overalls said OK.

Director of photography Michael Gornick brought the camera in close to film this soon to be iconic scene. The young man grabbed the intestines, George said "Action" and cinema magic was made. But, wait. The director said, "Keep going, keep going, keep going..." and finally, "CUT!" And he spit out the horrid smelling organs. As we all know now that footage was left on the cutting room floor never to be seen. So I always give credit to that daring, foolish would-be actor, wherever he is.

My brother brought his 8MM movie camera on the nights when he was there and left it to me to film when he could not be there. I was lucky enough to be the only movie camera present when George blew out the candles on his birthday cake, when the cast & crew photograph was taken and when an errant special effect explosion accidentally blew out a large mall plate glass window and a section of the ceiling. These 8MM scenes and my still photos can all be seen as an extra feature on Anchor Bay's ULTIMATE DAWN OF THE DEAD DVD Box Set.

We didn't ask if we could take home movies and no one stopped us. It was before the Internet or DVD behind the



Photos: © 2004 Ralph and Robert Langer

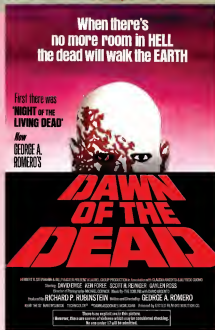


scenes extras. No one thought anyone would see this besides friends and family. In fact the whole atmosphere was pretty laid back like a party. I only recall seeing one lone low key zombie person.

We extras were first taken to a community room down one of the mall's side corridors (like the one where *Zombie Fly Boy* leads the other zombies). That's where we would sign model release forms (I'm a modell!) and then be made up by Savini and crew in the traditional grey colors of the undead. Even though there was plenty of zombie food (cookies and Coca-Cola) in the spacious room, we didn't stay there. We wandered all over the mall in make-up and stood around every scene watching the filming. No one minded. They don't usually let that happen on a film set today.

I didn't have access to a shooting schedule or script and they didn't shoot in order. I would just marvel at Tom Savini making someone up, then setting up a crossbow hit on a zombie and then as a biker actor he'd swing from the second floor to clobber someone. I could not figure out the plot of the film from watching the shooting.

My friend, Frank, had a beard so they asked him to be a biker extra in one scene. The bikers rob a gun store, which is supposed to be part of the mall, but it was really shot in a store miles away. Only part of this scene is shown in the US version. More of it is shown in the European cut. In that version, my friend gets a line of dialogue (lucky son of a gun). In zombie crowd scenes we were paid \$1 a night. When there were 10 or less zombies, we



got paid \$10 per night. Frank got \$25 because of the six words he said. He's probably been dubbed into many languages from Yakuza to Bandito. I wonder if that gives him any cachet in his career today as a real estate agent? "I bought my house from an internationally recognized zombie."

My brother ended up in the ice rink scene. He's the first to reach the hockey goal posts. In another scene he gets shot twice. They strapped a couple condoms filled with stage blood over explosive squibs on his stomach and lit him up like a drive by. A squib is a very small device which works like a firecracker or like

dynamite depending on how much gunpowder you use. We could only trust they got the amount right. My brother would go on to play a zombie again in Romero's *DAY OF THE DEAD*, but by that time I had already moved from NYC to California.

I didn't get shot that night because they ran out of squibs. Where did all the gunpowder go, George asked? To this day, no one knows. I suspect it went to blow up that plate glass window. But I did get to help pull apart sound man Tony Buba's stomach in his scene as the Mexican hat wearing biker who stops to put his arm in a blood pressure machine. I know that scene did not make much sense, but it was just made up that night when they saw the machine sitting there. It was not in the script. Tom just whipped up a fake arm. I'm told a lot of stuff was added like that.

If you want to see where my brother, our friends or I are in the film, you would probably have to watch the film with us. During the quickly edited shots, we always yell out, "There I am!" or "That's my arm!" Or see our home movies and photos on the DVD box set.

A few years ago I attended a convention in New Jersey. Autographing there was Chilly Billy Cardille and his daughter Lori, who was in *DAY OF THE DEAD*. I told him my saga of Chilly Billy fan to zombie to horror pro. He said I wasn't alone. There were other fans he spoke to who had watched his show and over the years ended up in the horror business. Coincidentally the name of that convention was *CHILLER THEATRE*... I'm proudly from Pittsburgh and forever a zombie.

Queen of the Cannibals

Burma-born actress Me Me Lai made a deep impact in Italian exploitation cinema.

By MATT McALLISTER

Me Me Lai starred in three of the most infamous entries in the short-lived Italian cannibal cycle of the 1970s. She played a sympathetic tribeswoman who marries a kidnapped British photographer in Umberto Lenzi's *MAN FROM DEEP RIVER* (1972, aka *Deep River Savages*), which is widely credited as being the 'first cannibal movie' and followed that film up five years later with Ruggero Deodato's *LAST CANNIBAL WORLD* (1977, aka *Jungle Holocaust, Cannibal*) and Lenzi's *EATEN ALIVE!* (1980).

The Burma-born actress also had small roles in the likes of *CRUCIBLE OF TERROR* (1971) and *AU PAIR GIRLS* (1972), as well as presenting on various British gameshows. But after appearing in Lars Von Trier's dystopian noir *ELEMENT OF CRIME* (1984), she retired from acting and mysteriously disappeared. Lai has now returned to talk about her work for the first time in 30 years. **DELIRIUM** caught up with her at her first ever public appearance, at the annual Spaghetti Cinema Conference in Luton, where she said



didn't want to know. I knew people were looking for me for a long time, because I used to put my name in search engines and I could see people asking things like "Who knows where she is?" And my daughter would say "People are trying to get hold of you, Mum!" But I didn't want to go back to that part of my life.

DELIRIUM: Why have you decided to reassess your movies now?

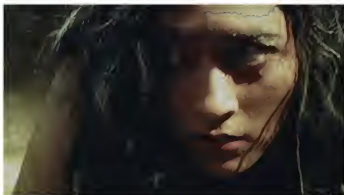
show, that you became a bodybuilder...

LAI: The bodybuilding part is true actually! I did natural bodybuilding; so I didn't take steroids and I only competed with the natural societies. I did quite well – in fact, I was Miss Great Britain one year. After that I became a fitness instructor and taught aerobics, and got a black belt in karate. So it was all to do with fitness. I had a very young daughter and the acting business can be very fickle. The work wasn't flowing in that much. I don't mind starving but my daughter can't starve, so I thought I'd better get a job where the money comes in every month. I was in my 30s then, and I just thought it would be a good time to leave the industry and get a job that actually earned me regular money.

DELIRIUM: The movies you did work on during your time in the industry presumably weren't always comfortable experiences...

LAI: You're right.

DELIRIUM: Which out of your three cannibal films – was the toughest shoot and which was the easiest?



a special guest alongside Luigi Cozzi, Catriona Maccoll and her Last Cannibal World director Ruggero Deodato. She seemed pleasantly surprised at the fan interest in her work...

DELIRIUM: This is your first convention since you stopped making movies in the early 80s. How are you finding it?

LAI: It's been like a whirlwind. I thought maybe people might take one or two photos, but I haven't stopped posing for photographs or signing autographs all day. They're probably going to sell them on eBay! And of course Ruggero is here – it's so good to see him again after 35 years.

DELIRIUM: You haven't talked about your cannibal films before now have you?

LAI: I was not interested in any of this. I

LAI: One day my daughter put some pictures of me on Facebook or MySpace or something like that. Then (writer/producer) Calum Waddell saw them and contacted her saying he wanted to meet up with me. And my daughter said, "Oh Mum, why don't you just reply to his email?" So that's how it started – it's my daughter's fault! Now I'm here, and I'm also going to do the Festival of Fantastic Films in Manchester later this year. After that, we'll see. I never realised that people were so interested in these old films!

DELIRIUM: One question that fans of your work would like to know is where you disappeared to after Lars Von Trier's *ELEMENT OF CRIME*? There have been various theories flying around online – that you became the host of a cooking

LAI: I think the easiest had to be *EATEN ALIVE* because I wasn't actually 'the star' as such, and I didn't have that many lines or as much to do as the others. I could spend my time sitting around sunbathing! And with *MAN FROM DEEP RIVER* (shot on the Thai-Burmese border) we weren't too far from the town, so we didn't feel too cut off. The hardest was *THE LAST CANNIBAL WORLD* with Ruggero in Malaysia. My body took a battering on that film. Especially running through the long grass – I didn't feel the pain at the time because of the adrenaline, but when I had a shower I was screaming from the blood, because my body was cut from head to toe. I had my husband there with me and I told him "Go tell them I need a doctor! My body is red raw!" It was an uncom-



fortable shoot.

I also sat on a snake during that film! I remember I was only wearing a sarong and sat down – and then felt this wriggling under my left buttock. I looked underneath me and there was this snake. I got up as fast as a waterskier, and was running around screaming “Snake! Snake!” The Italian crew didn’t understand what I was saying of course; they were just staring at me, wondering what I was screaming about. Then someone saw it slithering away and said, “Ah, serpente.” So I ran around after that shouting, “Serpente! Serpente!” Luckily it didn’t bite me though – especially as it would have been on the buttock! (laughs) **DELIRIUM:** Did you ever have a problem with the extensive nudity these films required?

LAI: No, it all seemed very natural. It wasn’t done in a lewd way. And if you look at these films, almost everyone is naked –

it’s not like I’m the only one.

Actually, there was one scene in **THE LAST CANNIBAL WORLD** that I was a little nervous about. It’s where Massimo Foschi is chasing my character through the long grass and then he hits her in the face and gets her on all fours, before raping her. I said, “Ruggero, you can’t shoot this from behind because you’ll see what I ate for breakfast!” But he’s such a good director, and I felt confident he wasn’t going to take a shot like that. He made me feel comfortable. But the rest of the nudity just felt kind of natural. In fact the only thing I had a real problem with on any of these films was the animal cruelty.

DELIRIUM: Did you see much of that?

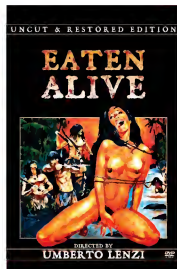
LAI: I didn’t on **THE LAST CANNIBAL WORLD**, but on **MAN FROM DEEP RIVER**, the animal cruelty was really bad. For me the worst was the monkey scene where a monkey is put into a vice and has the top of its head sliced off. I’ve never

seen the uncut version of the film and don’t want to, but I was there obviously. I said to Umberto, “I can’t stand here for this scene. I can’t.” But he just said, “Stand there!” And I remember the monkey was screaming...I had nightmares for a long time after that. It was the worst scene of my life.

DELIRIUM: How did Umberto Lenzi and Ruggero Deodato differ as directors?

LAI: They differed a lot. Umberto was a shoutier – he would shout and shout and shout. Even if you were doing well, he shouted. He doesn’t direct you, he shouts at you! As a consequence, you’re petrified because you’re thinking, “Am I doing this right? Am I doing this wrong?” Especially as he doesn’t speak English that well and I couldn’t speak Italian at all.

So when we made **MAN FROM DEEP RIVER**, I didn’t know whether he was pleased with me or not. After a couple of weeks, I remember he shouted “Put that



little chin down!" at me just before a scene - and I stuck my chin up just to spite him! I could be a bit naughty like that. But after filming - oh, Lenzi and I were best buddies, and we'd sit and have a drink together. I actually got on really well with Lenzi when we weren't on set. And he seemed to have mellowed out slightly for the second film, *EATEN ALIVE*! I think his wife might have been on set!

Ruggero, on the other hand, is very calm. He explains exactly what's happening, says how he wants it, runs through it and never shouts. I mean he must have

If I had stayed on in Rome that might have happened, but I had to come back home.

DELIRIUM: Which of the three Cannibal films is your favourite?

LAI: I think it's Ruggero's *THE LAST CANNIBAL WORLD*. But of all my films I would have to say *ELEMENT OF CRIME*, I like that one. I mean it was maybe a bit boring at times and a little too dark where you're sometimes struggling to see what's happening, but I'm most proud of that film.

DELIRIUM: What was Lars Von Trier like on set? He has something of a reputation

of being difficult to work with, but this was his first movie...

LAI: Yes, it was the start of his career and he was so undemanding. He told me what he wanted and he seemed pleased with what he got. Now and again he'd have to do a couple more takes, but on the whole he didn't want too much 'acting'. He wanted me to play it more deadpan, and I think that suited me and it worked. He bathed everything in an orange light too as the film was lit with sodium vapor lamps and I remember being dubious about that, but actually I thought I looked quite good in this. Whereas in the cannibal films I thought I looked terrible. Orange light must suit me!

DELIRIUM: Would you contemplate a return to movies now?

LAI: I hope you're not suggesting I do another nude role! I'm 63 years old! (Laughs) But, yes, as long it doesn't involve stripping off, I would contemplate it. I don't have any new movies in the pipeline, though. A producer did talk to me about a film called *THE BOOK*, an anthology with different Italian directors, including Ruggero Deodato, Umberto Lenzi and Lamberto Bava, but Ruggero seems to think that's been shelved because there wasn't enough money. So we'll see...



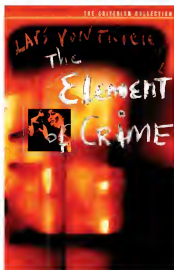
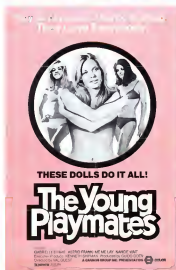
shouted at me at some point but I'm sure the shouting was justified! A much better director, and he got more out of me because he didn't shout.

DELIRIUM: Do you wish you had more dialogue in the films? You're mostly relegated to a few lines of local dialect or pigeon English...

LAI: No, not really. It just meant I had to find other ways to express what my characters were feeling.

DELIRIUM: Were you offered roles in any other cannibal or horror movies after these ones?

LAI: Well, I think was offered one or two films that I wouldn't even give the time of day for. But if Ruggero or Umberto Lenzi or one of the producers had offered me something else, I'd have probably done it.



DOWN-MARKET MATTEI

By DAVID GREGORY

During that majestic decade or so which kicked off in the early- mid 70s where Italian exploitation was redefining cinematic boundaries of sordid sex and extreme violence, Bruno Mattei (aka innumerable noms de plume, most famously Vincent Dawn) would cast his shameless directorial gaze at almost anything: nunsplotation, nazisplotation, women in prison, mondo docs, zombie blood feasts, nature run amok, post-nuke mayhem, you name it.

By the turn of the millennium that illustrious Italian cottage industry was long dead, with most of its visionaries having either migrated to TV or been forced into semi-retirement. Unlike his contemporaries however Mattei, in his 70s, (with the help of producer Giancarlo Paolucci) refused to let go and spat out a slew of jaw-dropping throwbacks to those gory glory years, sometimes at a rate of two or three a year. Only his death in 2007 halted this rapid fire output, rudely interrupting his final zombie trilogy two films in. **ISLAND OF THE LIVING DEAD** and **ZOMBIES: THE BEGINNING** (both 2007) deliriously hear-



kened back not only to one of Mattei's most notorious efforts, 1980's **HELL OF THE LIVING DEAD**, while overtly paying "homage" to a whole bunch of other works, from **ALIENS** to **THE FOG** to **ZOMBIE**, adding in a smattering of stock footage, dodgy dialog, a lack of logic and a ton of gore. Pure Bruno.

At some points the zombies are more like vampires or aliens but such details are of no concern in the wild world of Mattei. This is, after all, the guy who returned to cannibal territory, twice (!), some 20 years after the sub-genre had died a slow death. Not even Ruggero Deodato could

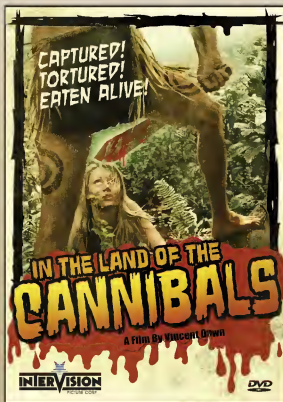
demand.

Most of these twilight years flicks were lensed in the Philippines, often featuring local sexy starlet Yvette Yzon, on a minuscule budget (shot on standard def video). During this period Mattei also gifted upon us a Mummy picture (**THE TOMB**, 2006), a violent giallo (**SNUFF KILLER**, 2003) and a bunch of erotic thrillers, but the crown jewel (at least if you have an insatiable appetite for jaw-dropping sleaze) has to be **THE JAIL: THE WOMEN'S HELL** (2006). Surely amongst the most

depraved entries in that particularly disreputable of sub-genres: Women In Prison; expect some extremely cruel and very unusual punishment (that snake scene is just not right!) at the hands of those sexually deviant wicked wardens.

So while Mattei is often maligned in the genre as the maker of bottom of the barrel carbon copies, one has to applaud that the man went down swinging in the arena of decadent spaghetti splatter.

MONDO CANNIBAL and **IN THE LAND OF THE CANNIBALS** were released by Severin's Intervention imprint in November.



get a cannibal film off the ground at this point! **MONDO CANNIBAL** (2004) is a sometimes alarmingly familiar and very brutal 'tribute' to **CANNIBAL HOLOCAUST**, and **IN THE LAND OF THE CANNIBALS** (also 2004) is a more **PREDATOR** guns n' action infused follow-up, cunningly retitled **CANNIBAL V. COMMANDO** in some territories. While worldwide standards of decency may have ultimately put an end to this decidedly un-PC cycle, Bruno seemed to be gleefully working in some alternate reality where excitable jungle dwellers hungrily pulling guts from the chests of douchebag western intruders and enjoying a brutal penchant for creative genital abuse were still what the market



BACK TO THE WAX WITH ZACH

DELIRIUM lays some love on a forgotten gem.

By JASON BENE

Even if you are fortunate enough to bring back the principal cast and crew for a sequel, it does not guarantee that you will once again capture that lightning in a bottle that made the original film such a classic. One important element for any successful follow-up is trying to nail down that whimsical tone that was harnessed the first time around. And while *WAXWORK II: LOST IN TIME* does not hold a candle to heavy hitters like *THE EMPIRE STRIKES BACK* and *THE GODFATHER PART II*, when compared to most first sequels, especially ones in the horror genre, it is most certainly a cut above the rest.

Actor Zach Galligan will always hold a special place in filmgoers hearts with his roles in Joe Dante's *GREMLINS* films, and rightly so. But his work in both *WAXWORK* films is worthy of appraisal. And that's just what *DELIRIUM* aims to do.

DELIRIUM: When was the last time you sat down to do an interview that was strictly on *WAXWORK II*?

ZACH GALLIGAN: Just to talk about *WAXWORK II*? I don't know. I don't know, twenty years, maybe.

DELIRIUM: *WAXWORK* was a big hit! Was a sequel always part of the plan?

GALLIGAN: I don't know because I was not on the business end of that. At the time, to be honest, I felt like *WAXWORK* wasn't a hit, but I guess it became one when it was released on video. It did come out in the theaters in the summer of 1988, but I don't think it did that great. I don't think it did terribly, but I don't think it did that well. I was moderately surprised when director Tony [Hickox] came up with the idea for *WAXWORK II*. And then



I read the script and it was so insane! I found it to be a deeply peculiar movie. It's a very, very strange movie. Even when we were making I was like, "What is he on about?" I really think what happened was he was obsessed with video games. He would play Super Nintendo all the time. The David Carradine character was basically like something out of *The Legend of Zelda*.

DELIRIUM: Was a lot of the film shot in the Los Angeles area?

GALLIGAN: The whole film was shot in and around Los Angeles. We shot a lot of it on these huge, empty stages and warehouse in Vernon near a slaughterhouses. It was kind of a weird location. It was creepy getting down there because you had to go past Downtown; it was basically East of Downtown.

DELIRIUM: Anthony Hickox has made a number of my favorite films including *HELLRAISER III: HELL ON EARTH*, *SUNDOWN THE VAMPIRE IN RETREAT* and *FULL ECLIPSE*. How is he as a director?

GALLIGAN: One of the things that Hickox did was he made making a movie fun! And one of things he did with *WAXWORK II* was he jammed it with really good actors, then everyone else who wasn't a very good actor

was basically one of Hickox's friends. He put a lot of his friends in there, people who were even non-actors. What I was cracking up about as I was watching it again was how many club doormen and promoters had small parts in it. I realize that Tony was so incredibly clever back then. I don't know whether it worked for the movie because some of them weren't very particularly good actors, but it guaranteed that he would have admittance into basically every club in Los Angeles for the next ten years. It was a very shrewd way of setting up his social life in the '90s.

DELIRIUM: Your character goes through a number of different set pieces in a variety of costumes. You even do some swash-buckling along the way. Did you have to do any training for those scenes?

GALLIGAN: Alexander Godunov and I practiced for weeks in between takes. It was a little bit more complicated than it looks, and the sword fights are half decent. I was a little intimidated, of course, because Alexander was one of the four or five greatest ballet dancers of the 20th century. So he moved with unbelievable style and grace in a world class manner. Obviously, I am not smooth and sort of clumsy, so I was trying to be as smooth as I possible to kind of match him. The sword fights are kind of cool!

DELIRIUM: Many fans fell in love with Deborah Foreman's character in the original film. Do you know why she didn't return for the sequel?

GALLIGAN: (Laughs) Oh sure, of course I do! She was dating Anthony Hickox and eventually they had a bad break up and he said, "Hey man, I'm not going to do a movie with my ex-girlfriend." They dated for about 2 years after *WAXWORK*, but of course it took four years to make *WAXWORK II*. So by the time they got all of



the financing and it was up and rolling Tony was like, "I'm going to be damned if I am going to do it with my ex-girlfriend who I am not getting along with."

DELIRIUM: Do you have any cool stories about working alongside Bruce Campbell and David Caradine?

GALLIGAN: Bruce was cool and straight ahead and just a fun guy with a really nice presence. That was just pleasurable. I was working with a solid, professional actor. David Caradine was great too! He was going through probably not one of the best periods of his life because his life was a bit up and down in places. So I think he seemed to be wrestling with a few things at that point. One of the things about him that was interesting was it didn't matter what was going on in his life or condition he was in, he would always pull his act together and deliver a really good performance and presence despite what may have been going on in his life. I remember that was a particularly problematic period for him.

DELIRIUM: I am very glad that prior to every interview I do that I go back and watch a given film as a refresher. I never



were both familiar with her and she was just game. Tony was like, "Why don't you just come down and we'll throw you in there and have fun?" That was one of the

great things about Hickox, if you came down to a set and visited him, he would somehow throw you in. In **WARLOCK: THE ARMAGEDDON** there is a part where I show up at the door and Julian Sands takes my wardrobe. What happened with that was I literally just had a lunch date with Tony and he said, "Come down to set", and he threw me in the movie.

DELIRIUM: What is great about **WAXWORK II** is it is not

a spoof, but more of a love letter to cinema classics. He seems to be paying homage to the kind of films he adores.

GALLIGAN: Absolutely! The thing about Hickox is he is obsessed with certain horror movies. He just loves horror movies. He appreciates them and watches them over and over again. He just loves them. I think his love for movies like **ALIEN** and **THE HAUNTING** shows. He thinks they are cool and he wanted to recreate them. The thing for me was that **WAXWORK II** wasn't really that fun of a shoot for me because I was going through the not-so greatest time in my personal life. I was sort of in a relationship that I wasn't happy with. That was kind of a drag. And the shoot was incredibly difficult. By the time it was over I was happy and I was kind of glad because the whole thing was kind of bad timing for me. The whole shooting of it seems kind of like a blur. The only day I remember having a ton of fun was when we shot the **DAWN OF THE DEAD** sequence, which was shot at the West Pavilion.

DELIRIUM: Was there ever discussion about doing **WAXWORK III**?

GALLIGAN: I know at one point Tony was throwing out the idea of a Waxwork syndicated television series because you could just go from place to place to place forever.

DELIRIUM: What is extremely popular now on television is taking popular properties and turning them into a series like **Bates Motel** and **Hannibal**. It has become the new remake or reinvention.

GALLIGAN: It's kind of interesting. I watch both of those shows; I like them both. When Tony was talking about that it was like fifteen years ago, but I don't know if anything came of it. I think you can do a nice **WAXWORK** reboot. I think you can reboot it pretty well.



noticed before that Drew Barrymore has a small role as one of the girls in the **NOSFERATU** homage. That was a time where she wasn't at a high point in her career.

GALLIGAN: If you look at almost any person's career there are periods of highs and lows. Even Tom Hanks, who has won back-to-back Oscars and is arguably one of the most successful actors of all-time, did movies like **JOE VERSUS THE VOLCANO** and **TURNER AND HOOD**. Even the best have rough moments where things aren't going the way they would like them to go. I remember Drew doing a movie called **POISON IVY**. She was friends with Tony. I had met her in 1985 when she was about ten, ironically, at a night club, if you can believe that. We

EUROCINE PRESENTE

MANUEL GELIN
FRANCE JORDAN

ET
ERIC VIELLARD
JEFF MONTGOMERY
HENRY LAMBERT
CHRISTIAN DRAGAUD

DANS
UN FILM DE
A.M. FRANK

MUSIQUE DE
DANIEL WHITE



L'ABÎME DES

MORTS VIVANTS

INTERDIT AUX MOINS DE 13 ANS

OUTSIDER ART:
THE CREATION OF

CASTLE FREAK

BY DAVE JAY

John Reilly thought his luck had finally changed when he inherited the historic Castle D'Orsino, until he noticed a few odd and unexpected features in his newly acquired stronghold: twenty bedrooms, four bathrooms, two maimed policemen in the main hall, one mutilated prostitute in the wine cellar... and a maltreated, murderous monstrosity awaiting all who dare to investigate the basement...

"I must have lived years in this place, but I cannot measure the time. Beings must have cared for my needs, yet I cannot recall any person except myself, or anything alive but the noiseless rats and bats and spiders. I think that whoever nursed me must have been shockingly aged, since my first conception of a living person was that of somebody mockingly like myself, yet distorted, shriveled, and decaying like the castle.

...I know always that I am an outsider; a stranger in this century and among those who are still men. This I have known ever since I stretched out my fingers to the

abomination within that great gilded frame; stretched out my fingers and touched a cold and unyielding surface of polished glass."

— H.P. Lovecraft, *The Outsider*.

The first batch of Full Moon's post-Paramount releases, many of them a hangover from the company's golden era, showed the newly independent Full Moon to be in surprisingly rude health: *Oblivion 2: Backlash* and *Vampire Journals* were solidly produced, surprisingly ambitious genre entries, but it was Stuart Gordon's *Castle Freak* that inaugurated this encouraging trend. A film originally advertised as being distributed by Paramount (although, as we'll look into later, the studio actually had no idea the movie was being made), Gordon's poignant-family-drama-cum-brutal-bloodbath proved to be both the highest profile and most critically divisive of Full Moon's "new dawn" releases, and remains a much watched and debated movie to this day.

Returning to H.P. Lovecraft territory for the first time since Empire's *From Beyond*, Gordon surprised many by turning not to *The Shadow* over *Innsmouth*, which had long been promised as the next Lovecraft adaptation in line since his days at Empire, but the remarkably slight, existential short story *The Outsider*, first published in *Weird Tales* in 1926 and not much liked by Lovecraft himself, who considered it a second-rate riff on Poe. For the garishly retitled *Castle Freak* (a far more commercial moniker), Gordon teamed up with Italian producer Maurizio Maggi, previously responsible for a brace of Miles O'Keeffe clunkers — namely *Ator the Iron Warrior* and *Ruggero Deodato's Lone Runner* — and during June-July 1994 returned to Band's beautiful, atmospheric and apparently haunted castle in Giove, where *The Pit* and *The Pendulum* and *Meridian* had formerly been filmed. And atmosphere really would prove to be key to Gordon's project, the director using the stifling ambience of Robert Wise's classic *The Haunting* as a template for his own (somewhat less subtle) unrated horror picture.

Castle Freak opens with a suitably grim prologue, depicting the death of the castle's previous owner, swiftly followed by Richard Band's wonderfully dissonant, violin-led main title theme — his best work for Full Moon outside of his scores for *The Pit* & *The Pendulum* and Richard Elfman's *Shrunken Heads*,



even if the end title cue sounds a little too close for comfort to his and Shirley Walker's *Dungeonmaster* theme. Band's crepuscular noodlings pave the way for what was originally to have been the first in a series of unrated, theatrically released terror titles under the 'Pulse Pounders' label although, despite the success of the label's flagship release, this never came to pass ('Pulse Pounders' instead transmogrifying into a Canadian-Romanian funded, teen-aimed label, releasing the likes of *Aliens in the Wild*, *Wild West* and *Teen Knight* during Full Moon's subsequent Kushner-Locke era). Thankfully, director Gordon remains philosophical about his film's direct-to-video debut:

"Well, that's the thing - you always hope that your film will get a theatrical release. But when the budget's so small it's really a long shot. What's weird is that *Castle Freak* was done without Paramount's knowledge. It turned out that Paramount had no idea that this movie was being made. So they weren't too pleased. Charlie had a deal with Paramount and there were movies that Paramount was waiting for. And, in the meantime, we were making *Castle Freak*. And when the deal fell apart, I remember a Paramount exec came through the editing rooms, walked into the editing room and said, 'What is THIS?' (laughing)"

In retrospect, one can only be glad that Paramount didn't ultimately distribute Gordon's dark, unruly movie, as the studio had a history of indicatively truncating unrated horror material into deeply compromised 'R' territory, as demonstrated by the Friday the 13th sequels, the Canadian shocker *My Bloody Valentine* and even Band's own unrated late-era slasher, *Intruder, Still*, in stark contrast to his previous approach to Lovecraft's material, this time Gordon's film is a character piece as much as a slam-bang horror movie, with many a sequence spent effectively illustrating the disintegration of



protagonist John Reilly's family unit following the accidental death of son 'JJ' at the hand of Reilly himself. Castle Freak's unexpected reliance on understated drama is most un-Full Moon like and betrays Gordon's theatrical roots more than any directorial effort before it. Indeed, Castle Freak might well be considered the first stop on a road that would eventually lead to Gordon's return to straight, non-genre theatrical adaptations such as David Mamet's *Edmond*.

Gordon's approach also allows near-all of Castle Freak's cast to display the type of nuanced acting seldom seen in your average Empire/Full Moon potboiler (Prison and The Caller being other notable exceptions); Barbara Crampton in particular seems to relish the chance to play something harder and less agreeable than the 'hello boys!' eye-candy she had been called upon to provide in Gordon's preceding Lovecraft reworks. Since Crampton insists on keeping her clothes on throughout, Gordon instead involves co-star Jeff Combs in a surprisingly graphic drunken grope with a young Italian prostitute – though not half as explicit as the whore's subsequent demise at the hand of castle freak Giorgio, no doubt somewhat frustrated at his own lack of genitalia, resulting in what is probably the most shocking scene of nipple violence in any film since Andrea Bianchi's *Burial Ground*.

Young Jessica Dollarhide is remarkably capable as surviving daughter Rebecca, blinded in the same drink-drive car accident that killed her brother – Rebecca's handicap leading to a surpris-

character actors such as the late Elisabeth Kaza (of Walerian Borowczyk's *The Beast*) and Massimo Sarchielli (who had previously featured in Fulei's *Beatrice Cenci* and Bertolucci's *The Conformist*).

But the real star is David Cronenberg look-alike Jonathan Fuller – another refugee from Gordon's Organic Theatre days in Chicago – playing the titular monster in full, head-to-toe appliances and make-up courtesy of Optic Nerve who, at the time of shooting, claimed this to be the first time such an effect had been achieved on film since the shocking appearance of Misquamacas in William Girdler's *The Manitou*. Fuller's savage, near feral, yet startlingly three-dimensional portrayal of the 'monster' manages to illicit the maximum amount of audience sympathy; the scenes in which the tongueless creature attempts to communicate and empathize with Rebecca appearing to be directly influenced by a near-identical sequence in Gary Sherman's classic '70s Brit-horror *Death Line* aka *Raw Meat* (although Fuller himself cites Truffaut's *L'Enfant Sauvage* and Lon Chaney's *Hunchback of Notre Dame* as his own inspiration for the tragic Giorgio).

Although not as out-and-out OTT gory as Gordon's *Re-Animator*, Castle Freak is nonetheless all the more sickening for



out too well for the cat). That said, Castle Freak isn't without its faults; the parallels between the Duchess D'Orsino's faked death of her five-year old son and the accidental death of John Reilly's own child is alluded to, but never expanded upon in any truly meaningful way, even when the revelation comes that the demented, disfigured Giorgio may well be the half-brother of Reilly himself. And the production values are occasionally a little raggedy and not quite up to the high standard set by previous Band/Gordon collaborations, no doubt a result of the rather rushed shooting schedule due to the upheaval of Full Moon's departure from Paramount Pictures during late '94. This



ingly tender scene which shows her listening to an Italian language tape, slowly starting to sob as every example sentence is visual: "The book is green. The lake is blue. The flower is red." It's a genuine shame Dollarhide seems to have abandoned her thespian lifestyle following the DVD release of Gordon's blood-soaked opus. Even Freak's lesser roles are occupied by surprisingly established European

setting its horrors in a far more realistic milieu. There are no talking heads or protruding pineal glands to be found here: just a sober, brutish, unflinchingly ferocious illustration of mankind's inherent brutality. Gordon even manages to slip in a sly homage to *Re-Animator* whereby the search for a pussycat leads to a grim discovery that helps propel the story forward (and, once again, doesn't ultimately work





is further exacerbated by Mario Vulpiani's somewhat muted cinematography (Vulpiani, whose credits include Marco Ferreri's *La Grande bouffe* alongside lesser gialli *The Cat with the Jade Eyes* and *The Blood-stained Shadow*, replaced Mac Ahlberg on the project, who unfortunately had to drop out at the last minute). By his own account, Gordon barely had time to shoot the basic footage needed for the movie before being ushered out of Band's fabled holiday home:

"Yeah, *Castle Freak* was very low budget. It was tiny. And the thing that was kind of amazing was that I met with Charlie about it in February and we were shooting it in June. It was very fast. And we shot the first draft of the script, which is something you never do. But it was one of those things where Dennis Paoli's first draft came out really well. The funniest thing was that we had a date when we had to be out of the castle because Charlie was bringing guests there for the Cannes film festival. And I remember the guests showing up but we were still shooting! And they literally packed us up... I shot all night long, my wife and family packed our

bags and that morning we left. I didn't finish shooting everything, so we ended up having to shoot some of the scenes back in L.A. We rebuilt the freak's cell and some of the scenes, like the one of him freeing himself, were shot later."

Rushed schedule aside, *Castle Freak* remains a solid shocker that even makes time for a tragic climax and an unexpectedly moving coda. And let's face it, when was the last time you were actually moved by a Full Moon movie? Like Dave Parker's *The Dead Hate the Living* after it, *Castle Freak* is a film aimed solely and unapologetically at the hardcore horror audience, but also a movie that, unlike Parker's opus (and, indeed, Gordon's previous Lovecraft efforts) doesn't feel the need to wink at the viewer at every turn, instead serving up its horror cold, bloody and undiluted. In short, almost two decades after its release Stuart Gordon's *Castle Freak* remains Full Moon's most explicitly shocking and dramatically accomplished feature, bar none.

Special thanks to Stuart Gordon.



"REALLY CHEAP BUT LOTS OF FUN.
SILLY AND WEIRD. HAD A BLAST WITH IT!"

-Chris Alexander, *DELIRIUM MAGAZINE*,
FANGORIA / GOREZONE

A TREY MCGRUFF FILM

GIFT THAT KEPT GIVING

SOME GIFTS ARE
BEST LEFT UNOPENED!

NOW AVAILABLE
ON BLU-RAY
LIMITED EDITION
UNRATED VERSION



GIFTTHATKEPTGIVING.COM

LOVECRAFT BAR



A BAR
FOR
HORROR
FANS

WWW.THELOVECRAFTBAR.COM
421 SE GRAND
PORTLAND, OREGON

For this, my first CAMP GRINDHOUSE entry, I have decided to discuss the one anthology film I actually worked on as a unit publicist, back in April of 1986: Jeff Burr's first feature film (made at the age of 23), FROM A WHISPER TO A SCREAM aka THE OFFSPRING. The film featured iconic stars like Vincent Price, Cameron Mitchell and Clu Gulager interacting with Clu and transgressive stories put together by Jeff and Bill Burr and their close friends Darin Scott and Courtney Joyner. In fact, it is with these four tales that my history with Jeff Burr's production company Conquest Entertainment (the original name of the production company) actually begins.

I believe I met Jeff through Dan Golden who was a set photographer at the time and from that connection we all became a supporter of each other's work which led to filming the wraparound footage that created the film we all know today. I was



"WELCOME TO OLDFIELD"

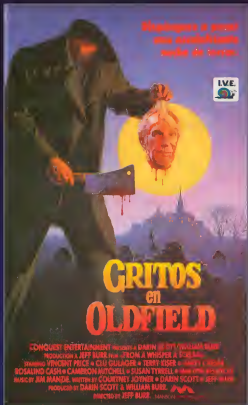
BY DAVID DEL VALLE

money and then Jeff came up with Max Von Sydow who on paper sounds ideal but a quick confab with his agent, the old-timer Walter Kohner, quickly set him straight on that notion (Walter's brother Paul was the classic Hollywood agent who represented half of the stars that mattered back in the day). That said, Walter came up with the perfect solution by offering Jeff his other client Vincent Price (Jeff had already given Price a script by then) who might just be interested if he could see some of what Jeff had on film. As luck would have it Vincent liked the second episode which turned out to be the mildest of the four with Terry Kiser than the one I watched with Cameron Mitchell so he signed on to play the librarian Julian White who introduces each chapter in the lives of the dark inhabitants of Oldfield, Tennessee, where the stories all take

place.

The first tale is perhaps the most disturbing since it deals with necrophilia. Clu Gulager is Stanley Burnside a seemingly meek man who has a very dark side. Clu, a terrific actor/director, is really on fire in this role creating a character that fits into the revenge motif that is essential in this type of horror film. Clu and his real life wife Miriam Byrd-Nethery are unforgettable acting together in very difficult circumstances with full nudity and very offbeat sexuality. The second story with Terry Kiser and the wonderful Harry Caesar set in the swamps gives us a revenge tale with enough twists to keep it moving to a gruesome conclusion. The third has Rosalind Cash playing a powerful voodoo Queen with yet another revenge motif to carry out. Fans may remember her from THE OMEGA MAN with Charlton Heston a few years before. The final tale with Cameron Mitchell is a riff on CHILDREN OF THE CORN with a dash of LORD OF THE FLIES...all four of the stories in THE OFFSPRING adhere to the morality revenge thread that tends to run though any and all of the stories chosen for omnibus films going back to DEAD OF NIGHT in 1946 to the Japanese classic KWAI DAI in 1964.

Vincent Price only worked a couple of days at the studio location in Venice which



shown the story that took place during the Civil War with Cameron Mitchell which was impressive with solid acting from the children as well as Cameron who was a staple in horror films by then. By the time I came on board the stories had long been completed on location in Georgia and the boys were in the market for a star to act in the wraparound piece that always seems to hold these anthology films together. I remember all the actors we tried to think of that might be interested and more importantly affordable. There was Orson Welles who was living in Vegas at the time and seemed to do just about anything for



ironically belonged to Roger Corman the very man who started Price on his way to becoming an international Horror star with eight Poe adaptations, all but one starring Price. I was in charge of looking after Vincent during this time organizing interviews and making sure he was comfortable between set ups. Susan Tyrrel was cast as the reporter who interviews Vincent at the beginning of the film and she was quite a character in her own right. A gifted actress nominated for an Academy Award for her work in John Huston's PAT CITY she had by this time become very hyper and chatty with a

wicked sense of humor about any and all things sexual so naturally when she meets Vincent the first thing she wants to know is what kind of sex life he is having with his new wife Coral Browne. Now Vincent is a largely unflappable man but two hours with Susan Tyrrell and even his patience was being tried so finally at the end of the first day's shooting Susan prepares to leave the set but not before telling Vinnie, as she began to call him, "Hey, Vinnie, be sure and give Coral one for me tonight" as she walked out of view Vincent turned to me and said "I like that girl but she is totally mad you know..."

My favorite moment during that week was the last day Vincent worked and we managed to get most of the cast together for photos with Price. Roger Corman had come onset during the second day of filming and watched as Vincent pulled back a piece of floorboard in his office and told the reporter that there was a body under there or something like that to which Roger leans over to me and says "This takes me back a bit" afterwards they posed for pictures holding knives and looking sinister for the cameras. Vincent was very impressed to see Corman there and I invited Hazel Court to join us for a photo opp and she made the whole day for Price since they acted together in two Poe films for Roger, *THE RAVEN* and *MASQUE OF THE RED DEATH*. I think it meant a lot to Price to see both Corman and Hazel there on what proved to be his last work in a horror film. He would go on to do a comedy with zombies called *DEAD HEAT* and of course his cameo for Tim Burton in *EDWARD SCISSORHANDS* but *THE OFFSPRING* was the last true horror movie the great man would appear in as it turned out and somehow I knew this as well.

We also shot a scene in which my friend Martine Beswick of Hammer Horrors and James Bond films fame playing Vincent's niece Katherine the murderess is put to death by injection and I got to play a small part as a witness to the event



standing next to Susan Tyrrell as the warden (played by film noir legend Lawrence Tierney) condemns her to death. Larry had been a rising star in the 40's only to have his career derailed by booze and bouts in jail. By this time in 1986 he was being rediscovered by fans and young directors like Tarantino who put him back on the radar which created a new career for the aging star of RKO. At one point Vincent saw him over by the craft services table and asked me to invite him over to chat. Vincent told me "I knew Larry from years ago when we were both at RKO and we all thought he was the next big leading man but Hollywood can be such an evil place if you fall from grace as Larry did with booze" The two men spent about an hour together and after Larry left Price's trailer we never discussed him again. But

he did ask me whatever happened to Robert Quarry, his co star from the second *Dr Phibes* film and when I told him he was still acting in TV and small films all Price could manage was a sigh and then he remarked how some careers just never seem to take off.

I look back now on the making of *THE OFFSPRING*, as a film that perhaps Price was overly concerned about his reputation appearing in a film with graphic gore and violence having watched as the 80's horror films slip more and more into territories Price did not wish to go. However Vincent Price had nothing to be ashamed of with his work in *THE OFFSPRING*, in fact he is bloody good in it from his first encounter with the reporter until his dying breath at the finale, he is as always, the grand seigneur of the horror genre. 🍷



From a Whisper to a Scream

Jeff Burr on the making of THE OFFSPRING.

By DEREK BOTHELO

DELIRIUM: Can you discuss your first short film *DIVIDED WE FALL* and how that started you down the path to making *FROM A WHISPER TO A SCREAM* five years later?

JEFF BURR: The films I made in Super 8 during the 1970's were a mix of comedies, action-adventure, horror and sci-fi. They got more elaborate and more ambitious as I continued making them, and I actually made a 63-minute feature called *LIFE IS SEMI-PRECIOUS*. I truly consider that my first feature film, because it was! Those movies that I made in Super 8 are just as real to me, and in some cases more real, as the features I have made as a professional in Los Angeles. I am producing a documentary on that time in my life, which will be featured on the Blu-ray of *FROM A WHISPER TO A SCREAM*. A close frame of reference might be the kids in JJ Abrams' movie *SUPER 8*. It was always an adventure to make a movie



with your friends.

I left Dalton Georgia, where I grew up, to move to Los Angeles, right after high school. I attended USC film school, where I was accepted as a freshman, and really began my cinema education. I considered myself pretty knowledgeable, then I met 100 people more talented, more knowledgeable, and learned a quick lesson... Creating a career in mainstream Hollywood would be anything but easy. USC taught me a great deal, and it was amazing in the basically pre-video age to be able to see all the films that I had read about in glorious 35mm in great prints with great presentation. In the beginning of my junior year, I had a class with Kevin Meyer, and we teamed up later to make a very ambitious student film *DIVIDED WE FALL*, featuring John Agar, Willard Pugh, Nicholas Guest and "Leatherface" himself

R.A. Mihailoff. It was a Civil War set action-drama, and Kevin and I actually dropped out of school to complete it. It ended up winning a lot of awards throughout the world, and eventually helped get a manager for me, etc. Kevin has gone on to a career as a director and a writer, and has written a studio film with Greg Kinnear, among others.

DELIRIUM: Casting *FROM A WHISPER TO A SCREAM* seemed a blessed event! How were you able to get all these great actors for an independent, low budget, horror film?

BURR: My brother William moved out to Los Angeles, and eventually there was a collection of people from USC that moved in together. Darin Scott, Courtney Joyner, Mike Malone were all there, and it was out of this personality cauldron that *WHISPER* was born. We formed Con-

quest Films, (a name I had on all my super 8 movies) and endeavored to make a feature film. We finally decided on *WHISPER*, and I thought that making a film in Dalton would get us a lot of cooperation we wouldn't necessarily have in Los Angeles. My brother raised the money to make it, with a lot of effort and grit, and we shot the film in 35mm the summer of 1985. Casting the movie was a great experience for me, as I love actors and wanted to really populate the film with familiar faces. I cast the movie myself, I did not have any casting director. I had a great combination of enthusiasm and sincerity, which counts for a hell of a lot when you are talking to actors. I also knew a lot of credits and info, off the top of my head (which was much more impressive before the advent of the IMDb!) The cast of *WHISPER* is still one of my finest memories from my career...getting to direct the likes of Cameron Mitchell, Clu Gulager, Angelo Rossitto, Rosalind Cash, Terry Kiser, Harry Caesar, not to mention Vincent Price, Susan Tyrell and Lawrence Tierney!

DELIRIUM: The stories were shot first...do you have any standout stories from each segment?

BURR: Each story was very much like



shooting a different movie. It would be a new cast, new locations, and new energy that would come in. So truly it was making four (or five, counting the linking device) different movies. The order they were shot was: Terry Kiser swamp episode first, the carnival Rosalind Cash



episode second, the Clu Gulager episode third, and the Civil War Cameron Mitchell episode fourth. Then some months later we shot Vincent Price on a set we built at Roger Corman's Venice studio in L.A. There was a near crew mutiny during the latter stages of the carnival episode, that was headed off by the nimble tongues of brother William and Darin Scott. All the episodes were hard to shoot, but probably the hardest was the carnival episode, because of the logistics and scope. That episode probably should have been a feature itself!


DELIRIUM: Your brother Bill, was a producer on this film. As part of your film career from the beginning, when you were making 8mm shorts with Mark Hannah in Georgia, what was he able to bring to the

table in terms of skill, support that perhaps wasn't there later with other people?

BURR: What my brother Bill gave me was unconditional support. That is a huge gift for any director from a producer. He brought enthusiasm and belief to the table. And, because of our history, he could look over and make me laugh, even in the most stressful times. He passed away in 2012, and I miss him every day.

DELIRIUM: With the new Blu-ray release of the movie from Screem Factory, what are you most excited about?

To me, the great thing about the Screem Factory Blu-ray release of *FROM A WHISPER TO A SCREAM* is that the film is finally going to be seen pretty much the way Darin, Bill and I saw the final timed answer print at United Color Lab in 1986.

I have seen the HD transfer, and it looks great. And by great, I mean the way the *FILM* looked in 1986. It is most definitely a *FILM*, shot on Fuji short ends, and gloriously grainy and colored because of it. And in the special features, I get to share my love of the town of Dalton, the citizens of which the film owes a huge debt, and to pay tribute to the people on the road that got me to the feature, including teachers, grade-school friends who helped on the early movies, etc. *WHISPER* was my first feature, and it was a film that we had to make, and that passion shows through, I hope, in every frame of the film. Watching the film in 2014, to check the transfer, was a totally surreal experience for me, and what has been lost in the thirty years since it was produced was overwhelming. 



TIM AND TOM'S TERROR TRIP

Two radically different genre names team up to give their fans the collector's items they deserve.

By CHRIS ALEXANDER

Tom Holland owned horror in the 1980's.

With his ferocious scripts for both Philippe Mora's *THE BEAST WITHIN* and Richard Franklin's *PSYCHO II*, the former teen heartthrob/actor firmly established himself as a witty word-smith and a master of suspense. And then, with his directorial debut, 1985's landmark vampire film *FRIGHT NIGHT*, Holland perfected the impossible balance of humor and full-throttle horror. After that box-office, critical and cult sensation, he kickstarted a franchise with the 1988's blistering killer-doll classic *CHILD'S PLAY*, a movie that to date has spawned five sequels.

Filmmaker Tim Sullivan on the other hand, spent much of the 80's as a professional fan toiling on the fringes of extreme indie horror, working on such gnarly epics as *THE DEADLY SPAWN* before



concrete concept behind this new project?

TOM: A mutual belief that the future of filmmaking lies within a filmmaker's own grasp. By combining our two very different back catalogs and fan bases, we can continue to nurture a deeply personal connection with that fan base, celebrating the past while laying groundwork for new and exciting things to come. Tim and I have known each other about a decade now, we met through the Masters of Horror dinners thrown by Mick Garris, and in that decade we have seen both the creation and distribution of media change radically, and have been in constant dialogue together about how to adapt to that change and ride the wave. It's adapt or die.

TIM: I have to add that for me, this is yet another surreal life experience in that the guy who made what I consider to be the quintessential 80's horror flick, *FRIGHT NIGHT*, a film that had an impact on me more than I probably even realize,

acting as a production assistant on several Hollywood flicks (*THE GODFATHER III* among them) and serving as an associate producer on the official *KISS* movie, *DETROIT ROCK CITY*. It wasn't until 2005 that Sullivan directed his first horror feature, the Eli Roth produced 2001 *MANIACS* and after that, there was no looking back.

Somewhere, in the midst of this mad movie making this two cinema slingers crafted a friendship, one based on a shared passion for film history and a desire to communicate that love to audiences. And now, Sullivan and Holland have partnered to create fan-friendly releases of their most notable pictures, handcrafted labors of love packed with extras and personalized, offering exclusive commentaries and special features for collectors. It's a novel way for the artist to take control of their legacy and not leave it in the hands of thoughtless, short-sighted distributors...

DELIRIUM talked to the two 'T's to learn more...

DELIRIUM: The two of you make radically different genre films. What's the



is now my partner in this little joint venture we're calling TNT Presents. Tom is a classic Hollywood studio filmmaker with a pedigree and resume that cannot be argued with. I tend to play in the indie underground, where you often need to 'shout' to be heard, meaning my films





self. So he has really made sure that these releases are loaded with material unique and indicative of both of us. Each release will feature an alternate cover with new artwork designed by this great kid in Arkansas Brandon Gramling, a set of collectible trading pics with photos from our personal archives, newly recorded audio commentaries and videos, and most importantly, they will be autographed by both myself and Tim, as well as the film's stars. With CHILD'S PLAY, we have both Chris Sarandon and Alex Vincent signing the covers as well.

TIM: Some of the most gratifying experiences for me and Tom have been the chance to interact face to face with our fans at conventions, festivals, social media. But sadly, there are only so many hours in the day and so many places we can visit in a year. From the input we get

have taken on a decidedly subversive tone in order to fill in the holes missing in the content of mainstream releases that audiences do, in fact, desire.

DELIRIUM: What films will be included? How will you distribute them?

TOM: We're starting off with a film from each of us. For me, we are beginning with CHILD'S PLAY. Despite all of the times that film has been released, from VHS to



TIM: Yeah, my first release is a collection of my very first short films, the main one being A CHRISTMAS TREAT which I made in 1985, the same year, actually as FRIGHT NIGHT. I made it for my final year at NYU film school, and it went on to win FANGORIA's short film search that year. I even appeared on the cover of Cinemagic #25 for that! The film definitely foreshadows my twisted humor and conflicting interest in both the twisted and cuddly, and for years I would gift it at Christmas on VHS to friends. It has become an annual holiday viewing tradition for many in my circle. In fact, every year I always get a call from Peter Criss of KISS telling me he just showed it to a new group of people and telling me how sick I am.

DELIRIUM: What do you think your fans will ultimately get out of these releases?

TOM: Hopefully a definitive collector's item that they will cherish forever, and perhaps sell on eBay in years to come to pay for their mortgage. Kidding aside, Tim really has a sense of what fans want out of these things. He's a fan and collector him-

on Facebook, there is a desire out there for a 'connection'. And that connection can be made by a direct interaction between us and the fanbase when they order from TNT. Not only will their item be autographed and personalized, but everybody will receive a photo of us signing the ACTUAL item they have ordered, which will be packaged within the case. It literally will be from our hands to yours. And you will have the proof, the ultimate provenance to prove it. I mean, back in the day, if I had a choice of buying FRIGHT NIGHT from Walmart or from Tom Holland himself, along with a picture of him signing it to me? No contest. And I know if I feel that way, there are others out there who do too...

DELIRIUM: Will you two ever work together on a new film under this umbrella?

TOM: Let's just say there is a certain beast that may very soon be resurrected from within the chambers of TNT, with me writing and directing, and Tim producing. Have I dropped enough clues there (laughs)? Stay tuned...



Laser Disc to Blu-ray to whatever's next, I was never invited to participate in any presentation. That's all being changed. Years ago, Tim and Chris Sarandon and I recorded what we called a "pirate commentary" for Rob G's Icons Of Fright website. That now will be included in our TNT Enhanced version, which is the template for what we will be doing. Basically taking a commercially available version of a film, and then as a reseller, making available extra content. In many ways, just like when you buy a Blu-ray at Best Buy that comes with extra features you can't get anywhere else.

OWN THE MOVIES THAT STARTED THE MADNESS!!!



**FULL MOON
NO. 1**



**FULL MOON
NO. 2**



Dr. Chaney and his beloved daughter Nancy survive a terrible car accident which leaves Nancy blind. Chaney, guilt stricken from being responsible, turns into a mad surgeon, obsessed with finding a way to restore his daughter's vision. But when he decides to drug victims, removing their eyes to operate on his daughter, terror unfolds and Chaney's mansion becomes a dungeon filled with disgruntled captives, rising up to take their revenge.

Starring Oscar winner Gloria Grahame (*The Bad and the Beautiful*), Richard Basehart (*Moby Dick*), and Lance Henriksen (*Aliens*) and featuring special effects by Oscar-winning effects artist Stan Winston (*Terminator 2*, *Jurassic Park*).



When his patient Kim is nearly killed in a motor accident, Dr. Martin decides to investigate. His only clue is a strange trinket which Kim has clutched since her crash. An occult expert tells him it is Akasa - a Hittite God of revenge and destruction. Meanwhile Kim's car, apparently unmanned, rampages the roads causing carnage and disaster...

Starring Oscar winner José Ferrer (*Cyrano de Bergerac*) and featuring Sue Lyon (*Loisla*), John Carradine (*The Grapes of Wrath*), and Leslie Parrish (*For Love or Money*).



AVAILABLE ONLY AT
FULLMOONDIRECT.COM & AMAZON!

amazon **Prime**

DVD DELIRIUM

RABID DOGS (Blu-ray)

The Italian Poliziotteschi genre that peaked in the 1970s brought with it a conveyor belt of films oozing with violence, police corruption and dizzying guerrilla-style action sequences. Icons like Fernando Di Leo with his Milieu Trilogy (MILANO CALIBRO 9, LA MALA ORDINA and IL BOSS) and Umberto Lenzi with MILANO OZIA and NAPOLI VIOLenta embraced the genre with dazzling crescendos of firepower and brutality.

Mario Bava of course had made his name in the horror genre. BLACK SUNDAY, BLOOD AND BLACK LACE and BLACK SABBATH had carved his name into the annals of cinematic history, but by the early seventies and following the poor reception of LISA AND THE DEVIL he found himself disillusioned with the film industry, and a foray into Euro-crime seemed a pragmatic move with an eye on reinventing himself. A short story in a mystery magazine caught his attention, and after some unsuccessful wrangling for the rights he went on and forged ahead regardless, crafting a story that told of the escape plan of four ruthless criminals which descends into chaos. After the getaway driver is killed, Doc (Maurice Poli) and his two underlings hijack a car with their hostage Maria (Lea Lander), and force the driver Riccardo (Riccardo Cucciolola) - who has his sick child in the backseat - to facilitate their getaway.

The film is the epitome of fraught tension as it unravels piece by piece in real time. Lengthy car-centric portions of the film ooze with sweat-soaked unease as Bava's camera sits inches from the actors' faces, expertly capturing every facial tick and pupil dilation. It really is a masterpiece of unrelenting drama; paced to perfection, with crackling dialogue and a tone that's as black as treacle.

Shot in Rome in 1974, the movie was abandoned shortly after production was complete following the death of the main investor and bankruptcy of the producer. All the existing footage was impounded, and Bava died in 1980 under the assumption it was a failed project that would never see the light of day. With the rights acquired in the 1990s by lead actress Lea Lander, RABID DOGS was butchered at the behest of American producer Alfredo Leone who hired Mario's son Lamberto to

insert new scenes, a new score and a new title sequence as well as creating a different edit for the film that they re-titled and released as KIDNAPPED.

When Arrow came to restore RABID

DOGS to its original form, they and master editor Marc Morris soon discovered that the KIDNAPPED edit had resulted in parts of the original picture negative being discarded. The only way forward was for Morris to create a 'Frankenstein Master' - a composite of all known available elements - and assemble it frame by frame. While this has led to the most complete version of RABID DOGS ever seen, there is a noticeable transition between materials;

for noticeable though, read minor, as quite simply the opportunity of seeing this masterpiece in such (predominantly) crystal clear clarity is one of the events of the home entertainment year.

Extras on this Arrow Blu-ray come mainly from the Anchor Bay release, with informative Tim Lucas commentary sitting alongside a 16 minute 'making of' which includes thoughts from Lamberto Bava and Lea Lander, and also underlines just how far the image quality of RABID DOGS has come. KIDNAPPED is also included here if you're really curious, though a betting man would expect you to reach for the stop button based on the experience of the opening titles alone.

DELIRIUM REVIEW: 9/10

-Dave Wain

BLACULA / SCREAM, BLACULA, SCREAM (Blu-ray)

A vampire eliciting sympathy from the viewer had been seen long before William Marshall donned the cape in BLACULA. It's 1780, and Prince Mamuwalde (Marshall), ruler of an African nation, seeks out Count Dracula (Charles Macaulay) in a desperate attempt to bring a halt to the slave trade. Unimpressed with Mamuwalde's pleading, Dracula transforms him into a vampire along with the moniker Blacula, imprisoning him into a sealed coffin that would remain unopened for two centuries. Once awakened, Blacula finds himself in Los Angeles as he sets out into the West Coast nightlife where he encoun-

ters a beauty who bears a stark resemblance to his deceased wife Luva.

AIP's decision to be the first to blend Blaxploitation with horror pays dividends handsomely thanks largely to the regal demeanour of William Marshall. His stage background combines with his unerring vocal similarity to Christopher Lee to deliver a performance that's endearingly magnetic.

A year later Marshall would assume the fangs once more in the sequel SCREAM, BLACULA, SCREAM. With original director William Crain departing, the megaphone fell to Bob Kelljan who was fresh off the back of a pair of vampire-themed pictures to which BLACULA was not too dissimilar in tone - COUNT YORGA, VAMPIRE and THE RETURN OF COUNT YORGA.

Opting for a voodoo theme, here we now find Willis (Richard Lawson), the son of a deceased High Priestess, who intends to seek revenge on the choosing of his adopted sister Lisa (Pam Grier) as her new heir. With the hope of cursing her, he unwittingly resurrects Blacula and finds himself the slave to the very creature he sought to control.

The change in tone from the original tends to hamper this sequel somewhat, but the production values are a notable step up, and the appearance of the exquisite Grier is a delight. There's also some great confrontational sequences - the

scene with Mamuwalde and a pair of street pimps being the undoubted highlight.

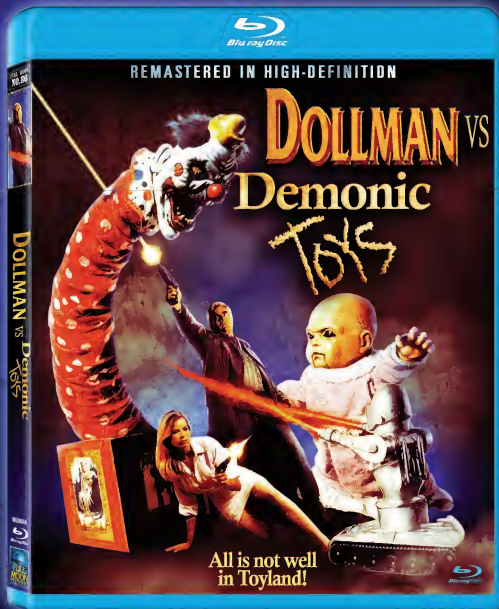
Critically denigrated - even Britain's own Kim Newman originally called BLACULA "formulaic and full of holes" - I find it very hard to dismiss this slice of Blaxploitation. Be it for blending two key genres, for Marshall's best cinematic role, or for a killer soundtrack - The Hues Corporation in the first film are just dynamite - this double-bill is a funkadelic must have. Having owned both the US Soul Cinema incarnations of this pair as well as Optimum's UK set, this release from Eureka is superior in every way. Picture quality is clean and crisp while the audio track shows off the superb soundtrack to the max. As far as extras go we have Kim Newman discussing both films for just under 25 minutes - billed slightly confusingly as 'an introduction' on the sleeve - while Josiah Howard rounds things off with a lushly detailed 32 page booklet.

DELIRIUM REVIEW 8/10

-Dave Wain



THE CLASSIC FULL MOON FILM, NOW IN DAZZLING HIGH-DEFINITION FOR THE FIRST TIME!



When undercover cop Judith Grey (Tracy Scoggins, reprising her original role) discovers the murderous Demonic Toys have returned to the Toyland warehouse, she has only one thought in mind: destroy the hideous playthings at all costs.

But she needs help. So she turns to the only man on Earth who can measure up to these toychest terrors—Brick Bardo aka Dollman (Tim Thomerson).

Joined by his girlfriend, the equally diminutive Ginger (reduced to 11 inches in Bad Channels), futurecop Bardo teams with Judith to battle the mutant toys.

Now Bardo must fight to save his life and his love as Baby Oopie develops a large "crush" on the luscious Ginger...

SPECIAL FEATURES

AUDIO COMMENTARY WITH TIM THOMERSON AND CHARLES BAND
ORIGINAL VIDEOZONE FEATURETTE
UNCUT BEHIND THE SCENES FOOTAGE FROM THE FULL MOON VAULT
CLASSIC FULL MOON HD TRAILERS



FULLMOONDIRECT.COM

AVAILABLE ONLY AT
FULLMOONDIRECT.COM & AMAZON!

amazon Prime

BYRON'S RAGE!

By JOHN NICOL

Hot on the heels of the 3-D cult fave **METALSTORM: THE DESTRUCTION OF JARED SYN**, Jeffrey Byron (who discussed the flick with us back in **DELIRIUM** #3) was developing quite the rapport with our publisher and fearless leader, Charles Band. Immediately after **METALSTORM**, Band offered Byron the lead in a multi-chaptered omnibus called **RAGEWAR: THE CHALLENGES OF EXCALIBURATE AND DIGITAL KNIGHTS**, a film that would eventually be released and become commonly known as **THE DUNGEONMASTER**.

See, back in 1984, **DUNGEONS AND**

DRAGONS was all the rage and **THE DUNGEONMASTER** tapped into that buzz, bringing viewers seven distinct chapters of chaos and adventure led by Paul Bradford (Byron) and his sentient computer X-CalibRS.

Once more, we knocked on Byron's door, this time to discuss his role and reflections on his experiences making yet another Charles Band/Empire Pictures joint...

DELIRIUM: This was your second adventure with Band's band; were you excited to be back in the B-movie saddle?

JEFFREY BYRON: Sure! I had a great time on **METALSTORM** and every actor

likes to work. So doing a second movie right afterwards was great!

DELIRIUM: Seven chapters and seven directors...

BYRON: Indeed. It was a fun and unique experience and was ahead of its time. It was a clever idea. It was like doing seven

separate films, which was very cool.

DELIRIUM: What was your favorite segment and why?

BYRON: That's easy! The one that I wrote (**SLASHER**) about the serial killer. My older brother Steve Stafford directed it, and I was able to hire some close actor friends to be in it. It was a blast! Being directed by my brother Steve was a great experience. He is a talented filmmaker and in some respects this segment inspired him to get more and more directing jobs. Plus - I got to hire some great actor friends to be in the segment I wrote. That was gratifying as well.

DELIRIUM: Do you have insight or backstory as to the name change?

BYRON: I don't recall how that happened. That was up to Charlie Band. He was a wiz at that kind of stuff. He came up with all the names. I assume he changed the title because he got more traction with **THE DUNGEONMASTER**, because of the popularity of **DUNGEONS AND DRAGONS**.

DELIRIUM: As in **METALSTORM**, you had to square off against Richard Moll, but this time as an ancient demon. Was he a more worthy nemesis this time round?

BYRON: Richard and I got to know each other on **METALSTORM**, so we had a warmer rapport on the second film. We had a perfectly good relationship on the first film, but we knew each other better by the time we did this film and he was a pro so it was a great experience.

DELIRIUM: Any **RAGEWAR** trivia or lesser known facts you can share with us cult-flick junkies?

BYRON: All the scenes that were shot in my characters apartment...were actually shot in my actual apartment!

DELIRIUM: What was next for you after **THE DUNGEONMASTER**?

BYRON: Quite soon after I jumped into the soap opera world. They had been chasing me down for awhile and I finally agreed to do **ONE LIFE TO LIVE**. After I left that show I went on to do **ALL MY CHILDREN**, **THE BOLD AND THE BEAUTIFUL** and finally **PORT CHARLES**. I did other work in between but the soaps were my bread and butter...



A BRIEF HISTORY OF HORROR COMICS

Part Two: Comic Code Horror and Magazines (1954-1982)



Welcome back, dear reader, and join us as we go further down the rabbit hole of the horrible history of horror comics. Prepare to be thrilled and chilled, to feel the terror shiver down your spine in a dance of the macabre.

If you would please step behind the curtain...

Comic Code Horror and Magazines

As the 1940's broke into the 1950's, horror comics had become one of the highest grossing funny books in the industry. With dozens of titles to choose from a week, newsstands were crowded with covers of screaming women and cackling skeletons, giving even superhero titles a run for their money. As interest and competition grew, horror comics found themselves fighting to stay fresh and relevant, and every month, companies released bloodier, gorier, and even more over-the-top stories and covers to capture the fans' wandering eyes.

The stories inside were just as equally morbid. No more were there simple morality tales of right and wrong or re-telling of classic horror stories. Now audiences demanded truly disturbing stories, ones that played on their sense of fear, especially after surviving two world wars and now, a nuclear arms race with Russia. Writers began to become more topical, penning works of radiation poison and ghosts of war victims. Suddenly, instead of vampire and werewolves, readers started getting pounded with mutated monsters and Nazi remnants, giving both kids and adults a major case of the willies. In short, horror was big business and business was good.

Unfortunately, some jerk had to come and spoil all the fun.

As early as 1940, comic books, ALL comic books, were coming under fire for "corrupting the

youth." Juvenile crime, drugs, and teenage pregnancy were on the rise and somehow or another, comic books were to blame. Just as crime comics were the predecessor to horror, so were they the first to be picked out as contributing to childhood delinquency. Policemen, clergy,

By SVETLANA FEDOTOV
mothers, and teachers all agreed that the "glorification of crime" through the so-called "children's entertainment" was responsible for the majority of society's ills. Following in its footsteps, horror comics, superhero comics, and anything else that kids can get their grimy hands were soon thrown on the burning pile, both literally and figuratively.

Suddenly, cities were lining up to be first in the anti-comic crusade. In 1948, Rochester, NY prohibited the sale of "lurid" comics to children. In 1949, Connecticut demanded that all comic books must be approved for sale or be filed with the district attorney. Even Canada stepped up to the plate when the House of Commons passed a bill that made it a criminal offense to sell "obscene" comics later that same year. Just like the Beatles and Ayn Rand, comic books weren't safe from the flames of justice and comic burnings took place around the country, destroying hundreds of thousands of publications in symbolic witch hunts.

Despite the growing outrage over the now lovingly named "sex-horror serials," the biggest opponent was yet to show up: Dr. Fredric Wertham. A child psychologist, Dr. Wertham was convinced that the worst offenders in stunting proper childhood development were comic books and,

Innocent". The book attempted to link the rise of juvenile crime to the rampant violence of comics and though most of the work was weak and largely guesstimated with few correlations to real statistics, it still managed to rile the feathers of the nuclear family. It all came to a head in 1954 during a Senate meeting about the dangers of comic books on America's youth which he, of course, attended. Despite recognizing that there really were no connections between violence and comics and that no government intervention was required, the legislation still claimed it was the publishers' responsibility to properly regulate their comics.

With the mere suggestion that the McCarthy-era government was displeased with comic books, the free-for-all industry momentum had suddenly died. Newspaper stands refused to carry the sordid things and communities started passing "decency" laws. Bowing to pressures, a majority of comic publishers got together and formed the Comics Magazine Association of America which, in turn, created the Comic Code, a set of comic standards meant to eliminate the undesirable elements from the books. With some very stringent rules (ie. no use of the words "horror" or "terror" in the title, no lurid, unsavory, or gruesome illustrations), it

was up the CMAA to determine which comics were fit for sale and if deemed appropriate, would have the Comic Code stamp of Approval. Any works that were rejected were ordered to be cleaned up and any companies that decided to forgo The Code all together were doomed to die from lack of distribution. It was indeed a dark time and the majority of horror comics were killed overnight.

In 1958, the magazine "Famous Monsters of Filmland" hit

the market and eventually grew so popular, it created a companion publication named "Monster World" in 1964. Monster World was a smorgasbord of horror movie stills, short stories, and, best of all, real, true, no-code horror comics. The magazine had accidentally discovered a blind



with a sensationalist attitude and college credentials, soon became the leader of the anti-comic crusade. After several successful magazine articles and a couple, thankfully vetoed, attempts at legislative action, Dr. Wertham released the magnum opus of his studies, "Seduction of the

spot in the Comic Code policy and that being that it's not technically a comic. With a 35 cent price tag and a larger format, magazines were allowed to skirt around the code as they were widely believed to be for adults, not for children like comics were. Fans went absolutely ape-shit following the release of *Monster World* and starting demanding more comic horror from its publisher, Warren Publishing. Heeding the call, Warren Publishing released the first all horror comic magazine, *Creepy* in 1964.

Harkening back to pre-code horror, *Creepy* had all the good things a solid scary publication needed. A spooky host with a cackling laugh, werewolves and mummies battling out on the covers, and beautiful interior art that displayed an even finer eye for detail to make up for the lack of color. The reception proved to be so successful that in 1966, *Creepy's* brother-in-arms, *Eerie*, was launched to help with the fandom overload, followed by the seductive *Vampirella* in 1969. With Warren's success, it would only be inevitable that other publishers would follow suit and for a decade afterward, a second horror boom would hit the streets. Easily accessible to adult readers but still giving a piece of mind with its "out of reach for children" policy, comic magazines became a huge market and anyone who was anyone was attempting to cash on the black-and-white money bank. Titles such as *Terror Tales*, *Horror Tales*, and *Weird* were once again splashed obscenely on cover pages and even foreign publications found new success, with *Heavy Metal* introducing readers to French sci-fi/horror in 1977.

As horror magazines climbed up the popularity scale, comic companies starting demanding a revision of the Comic Code in interest of competition. In 1971, the code was updated to allow for classic creatures of horror like vampires and werewolves along with a addressing current issues like drug abuse and poverty. Once again, along with the magazines, horror comics exploded. Companies like Marvel started releasing horror collections

and, for the first time ever, created a recurring horror character, *Mobius*. A tragic, vampire figure filled with self-loathing, *Mobius* would make appearances in a string of different titles, such as *Fear* and *Spider-Man*. Following him, *Tomb of Dracula* was released in 1972 and became the first, continuing series with a horror character as the lead. It also proved to be the most successful monster

title of 1970's Marvel.

As audiences' tastes changed to more consistent character appearances, the decade began to introduce creatures that are still seen in comics today. Both *Swamp Thing* and *Man Thing* debuted during this high time and *House of Mystery*, originally a horror compilation, would see revivals for years afterwards. Also the character *Cain and Abel*, who would later be seen in the DC/Vertigo's epic *Sandman*, first appeared in the pages of *House of Secrets* and *House of Mystery* as well, stapling themselves into the growing pathos of DC comics.

Once again, horror comics were riding



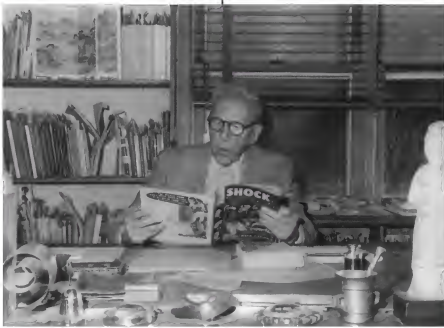
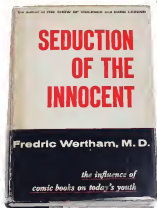
a wave of success threatening to never end. Newer and better characters were coming out every month and the ladies were becoming more and more undressed with every passing issue. But, just as fast it started, it stopped. The end of the 1970's came with the end of Richard Nixon's presidency and suddenly, America was tired of being scared. The Cold War



was proving to be nothing more than power paranoia, the Vietnam War was creating weary readers sick of violence, and crime-fighting vigilantes were becoming more popular with energetic kids than hiding under the blanket at night. The last couple years of the seventies saw horror titles get cut left and right, leaving very few, dedicated series to carry on into the 1980's.

Despite the heavy losses, the seventies still changed the face of horror comics. With a lax code and open season on all the ghosties and ghoulies that the genre could handle, it wouldn't be long before publishers once again would tap into this force of nature. This time though, it wouldn't be enough to simply scare fans, but to make them think, feel, and question the contents of this brutal and uncaring world. From the eighties to the present, everything you knew about horror comics was about to come to a grim and beautiful apex.

Next Issue: *Dreamscapes* and *The Walking Dead* (1982-Present)



In this new column, we will be exploring the strangest love, sex and nudity in exploitation films. With that in mind, I'm choosing to start at the beginning...well, mine anyway. This may come off as a very biased, self-serving, strange love letter of sorts (see what I did there?), because it is.

It was always a really fun thing for me to go to the video stores in my area and try to find the weirdest, most bizarre exploitation films I could get my hands on. I remember perusing a local video store for something new and stumbling across the film *FIT TO KILL*. The cover art featured Playboy playmate,

STRANGE LOVE

By BRIAN STEWARD

SWEATY SIDARIS

Dona Spier and Penthouse Pet Julie Strain, back to back, butt to butt in bathing suits holding guns. I'd never heard of the director or Malibu Bay Films, but it was obviously a film that *NEEDED* to be watched. I was right.

FIT TO KILL was packed with Playboy Playmates fighting the bad guys in various states of undress. Real life sex therapist, Ava Cadell, even played a radio DJ who sometimes broadcasted her show while having sex. The film is perfection. Upon diving into this film, I realized I'd essentially fallen and hit my head on a gold brick. I was in luck; there was a lot more gold out there just waiting for me to

trip over. Eleven more pieces to be exact. I immediately went on a crusade to find and consume all of these films. I quickly became a huge fan and had to find out more about the brilliant filmmaking team of Andy and Arlene Sidaris.

What I discovered is that Andy was probably most well-known for his work as a sports television director at ABC. His



wife Arlene, who produced their films, had previously worked on the 1980's television staple, "The Hardy Boys/Nancy Drew Mysteries". Obviously, these don't sound like the people that would steer headlong into a perfect storm of sexploitation, but when they combined forces and started making films, "Bullets, Bombs & Babes" became their catchphrase and it wasn't just hype.

The peculiar thing about these particular exploitation flicks is that there is virtually no profanity to be found. To further throw a kink in the expected formula, you will be hard pressed to find very much blood. What you will find in these films is tons of nudity. The stories told in the films were fleshed out just enough to get



us from one nude scene to the next.

The look of the films is firmly planted in the 80's and early 90's, but this is a lot of the charm. Just like in the aforementioned *FIT TO KILL*, the female characters in the other films were usually spies working undercover in exotic locales. Planning their missions or working out clues was almost always done topless in a pool or hot tub... just as it should be.

Being a fledgling comic book artist and writer when I discovered these films, I wanted to find a way to get involved. I called the studio with a pitch to create a comic book based on their films. To my surprise, Andy called me back and we ended up writing the comic book together. It was released as part of the first DVD boxed set and thus started my career in the so-called movie business. I worked for Andy and Arlene at Malibu Bay Films on a number of projects, until his death.

Around that time, I was also hired by Kevin Eastman, the creator of *The Teenage Mutant Ninja Turtles*, who owned *Heavy Metal* magazine. My job at *Heavy Metal* was to create the film book, *Bullets, Bombs & Babes: The Films of Andy Sidaris*. The book seemingly starts off as a respectable autobiography and film book, but it ends up being mostly a nudity filled visual chronicle of the amazing ladies of the films and their assets.

Eastman's wife at the time, Julie Strain, appeared in many of the films as various characters. Eastman himself even appeared in the two final explosive

films of the series, *DAY OF THE WARRIOR* and *RETURN TO SAVAGE BEACH*, alongside wrestling legend, Marcus "Buff" Bagwell. Many of the other films in the series also starred well known "respectable" actors of the time, like Pat Morita (*THE KARATE KID*), who was featured in *DO OR DIE*; and Erik Estrada (*CHiPs*) and even a new-to-the-scene Danny Trejo, as the two baddies in *GUNS*.

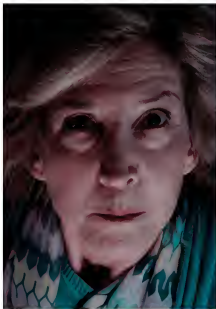
The Sidaris camp churned out some of the most over the top, sexy, action exploitation films ever to hit late night television. Steeped in nudity and corny dialogue, these films are the epitome of fun late night movie romps. Andy once told me he "finally had enough of filming sweaty men and wanted to film sweaty women". I think that sums it all up really well.



THE LIN RED LINE

After three decades on-screen, actress Lin Shaye has become horror movie royalty.

By W. BRICE McVICAR



Honesty and integrity, some may argue, are qualities lacking in Hollywood.

That's why it's so refreshing when an actor not only carries these features but wears them on their sleeve. Such is the case with Lin Shaye, most recently seen on the big screen in the *INSIDIOUS* films and notable horror alumni because of her role, albeit brief, in the classic *A NIGHTMARE ON ELM STREET*, among several others.

Born in Detroit, Shaye honed her trade in the theatre before making the jump to film with a small role in the 1975 film *HESTER STREET*. It launched a celluloid career entering many genres with hundreds of diverse roles, many of them in our beloved genre as Shaye has starred in *CHILLERAMA*, 2001 *MANIACS: FIELD OF SCREAMS*, *CRITTERS* and *SNAKES ON A PLANE*. Though, by her own admission, Shaye is not a fan of horror, she has become one of the most recognizable character actors in the genre and *DELIRIUM* decided to catch up with her and ask her about her blood-speckled resume...

DELIRIUM: Your part in *ELM STREET* isn't a huge part but you are well remembered for the film, why is that?

LIN SHAYE: To be honest, I'm not sure. When I've seen it back, I think I did a really nice job without commenting on it in any way, it was just an important thing when you're doing horror, which

this obviously was, and even with my character, who was just a straight-ahead teacher. My favorite moment was when I hit the kid on the head with the pencil. I actually did get a little review in the *New York Times*, when the film came out. It didn't mention my name but it said that the role of the teacher was one that was

very believable. It picked it out, also, so there must be some resonance about the set up because it's the first time we see Nancy obsessed with Robert and Freddy. It might have to do with that straight-ahead approach that led you into the scary stuff. That's the only thing I can think of other than, later on, I also did more things that people do recognize and remember and real fans tend to do that, they go back to the very beginning. I'm grateful for it and certainly proud to be a part of it.

DELIRIUM: How did it come about that you got the role?

SHAYE: Bob Shaye is my brother which is a well-known fact and he asked Wes Craven if there was something for his sister. He's a very benevolent brother in that way, he's always looking out for his family, so Wes hired me. It was their first big project and nobody had any idea the resonance the film was going to have, in general.

For them, it was just a low budget picture. They all thought it was a good story, which is where all good movies start, with the story. I had never met Wes before and it was a privilege for me. I was still trying to get a foothold in film here in LA and it was a wonderful opportunity because Wes is a very special opportunity. From the beginnings on he was just a very interesting, smart, kind guy and a wonderful director so I was just thrilled to meet him and work with him. I came in as sort of the low man on the totem pole, especially as



Bob's sister because it becomes somewhat of a burden as well as an asset in certain situations because you feel more responsible than ever to do the right thing. I remember feeling very proud and professional and Wes was very supportive and really treated it as important a scene as any other in the film and Heather was a really sweet young thing who had this wonderful opportunity. She was lovely to work with and it was just a wonderful day. **DELIRIUM:** You worked with Craven again, later, when he did *NEW NIGHTMARE*.

SHAYE: I worked with him on that and I also did a *TWILIGHT ZONE* episode that he directed called "Chameleon". He called



me in on that and I got the job. I probably hold one of the few character coos playing two different characters in two different *Nightmare* on Elm Street films, the first and last. It's a little of nice information have include on my resume.

DELIRIUM: Speaking of your resume, you're certainly no stranger to horror, but the funny thing is, I understand, you're not actually a fan of horror.

SHAYE: That is right, which is really crazy. But I'm proud to have been in the *INSIDIOUS* films and have been working with James Wan. He's an extraordinary director. But, no, I'm not a fan of horror. I'm not squeamish but I sort of think it's.... It becomes laughable to me instead of scary. Maybe that's my self protection. Some people laugh at things they're really afraid of so maybe there's a part of me that sets that up. Even in *THE CONJURING*, which is pretty assaulting, it was interesting how other people around me responded and I thought it was more of a rollercoaster ride where I was going "Whoa" with laughter underneath it. I'm attracted to a great story. Like, I thought *CABIN IN THE WOODS* was a really great and wonderful story and I think *INSIDI-*



OUS is a really great story and in Tim Sullivan's films there are just good stories. So, whether it has horror in it or not, more than anything, whatever the elements are that elevate a story is what I'm in it for. It's not like I say 'I'm not going to do that because it's too bloody' because there's nothing wrong with something horrible happening on screen when it supports the film you are making. I'm not a fan of gratuitous horror films which is just more blood, more blood and more torture, more torture. I don't like torture.

DELIRIUM: Okay. I have to ask then, what's the great story element in *CHILLERAMA*?

SHAYE: (laughs) *CHILLERAMA* was, I thought, awesome.

DELIRIUM: It was but the story was certainly out there.

SHAYE: That was what made it appealing to me. It took it so over the top that it made it funny and that's one of the joys of horror. Depending on how it's presented,



it can be very horrifying, it can be very funny and it can be very sad. It has a lot of emotions it can ride using those tools in a film. Again, though, if it's a good story and supports what's happening you have a reason and it elevates the story rather than just becoming a bloodfest.

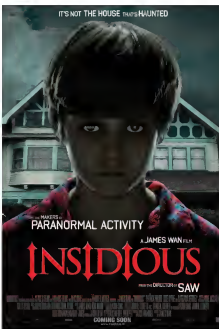
I'm a fan of a good story and if it has elements that are horrific than I'm com-

pletely on board with that but I don't particularly like any story where it's just stupid. When it's 'The more blood we can throw in the more tickets we'll sell' that, for me, is diminishing what we all do even though some of those films make a lot of money. It's just not for me. I don't really have any respect for that kind of filmmaking. I can respect that you got your film

and we really have great chemistry, both professionally and friend-wise....
DELIRIUM: It certainly comes through.
SHAYE: Yes, and we both really respect one another and care. That story, to me, what is a keynote in it, has that element where with each bad thing that happens, which is out of their control, they reveal secrets about themselves. The characters

marketing idea for Lionsgate and I presented it to them but they bought the film and they were just going to make their money making DVDs. It's been shown all over but it was a co-production with France which made it a little bit more difficult.

Again, that's why I think it's such a successful horror movie, its character and



made because that in itself is feat itself but I'm attracted to material and to being a great storyteller and, as an actor, that's what I aspire to.

DELIRIUM: Next to INSIDIUS one of the creepiest things you have done is DEAD END.

SHAYE: I love that movie. See, that movie, for me, is a fantastic story. Working with Ray Wise is always a dream for me, I've worked with him several times

are filled out by those horrible things that happen and I just thought it was a terrific story.

Some people complain about the ending and that's one of the hardest parts of all, to have a great ending to your story. I thought it had a reasonable ending and the ride, to me, was so special. People just love it.

Unfortunately, it was never released theatrically. I even tried. I had a whole

story. You fall in love with the characters. As mundane as my character is you kind of love her, even I do when I watch it again. The same with Ray's character and Alexandra Holden and Mick Cain, they were both wonderful and it was just the five of us - and Amber Smith as The Lady in White - and we shot all nights in Franklin Canyon. It was the eeriest shoot from 4 p.m. to 6 a.m. the next morning and it was really fun.

DELIRIUM: You seem to be one of those actors who people tend to see a lot of your stuff but you don't realize it is you. Movies like KINGPIN and THERE'S SOMETHING ABOUT MARY are on your resume. Are you one of those actors who can easily blend in to a film and be memorable as the character but not the actor?

SHAYE: I hope so and I think I am. People will go 'Oh my God, that was you'. I came out of theatre and never started acting, professionally, until I was in my 20s and lived in New York and did all theatre. My focus has always been on the character and, from the earliest things I did, I would go shopping for wardrobe and make up my own ideas for hair styles. I've been very fortunate because I worked with wonderful teachers, I had Stella Adler and Uta Hagen and I'm a member of the Actor's Studio and worked with Lee Strasberg for years.

I like to say I'm the real deal. I didn't come in to be a movie star. I came in to be nothing other than a great actor and that's still my goal. That's what I want out of my career.



MOVIES YOU WON'T FIND ON NETFLIX!



WIZARD
STUDIOS

**FULL MOON'S
GRINDHOUSE**
COLLECTION!

**SOMETHING
WEIRD**

**BLUE
UNDERGROUND**

FullMoonStreaming.com

Roku

■ NEW FILMS ADDED EVERY WEEK! ■ ACCESS ANY VIDEO INSTANTLY!

■ WATCH ON MOBILE DEVICES! ■ RARE BEHIND THE SCENES FOOTAGE, CONTESTS, TREASURE HUNTS
AND SURPRISES YET TO BE REVEALED!

MAKE SOME SERIOUS CASH BY BECOMING A FULL MOON AFFILIATE!

FullMoonAffiliates.com

BANDWIDTH

Collectors beware! Because I am one of you!

I've collected stamps, coins, comics, original comic book art, antiques, wine, movie posters, magic posters and I'm sure other items I'm forgetting about. I mention this because some of you are noticing that we are slowly starting to "number" the films that we've made. This idea began a few years ago as we were getting more and more questions from people who, once they discovered and liked a Full Moon or Empire film, wanted to know what other movies these crazy filmmakers made. And that wasn't so easy to figure out as they were released by many different distribution companies over the years (Avco-Embassy, Compost, New World, Vestron, Universal, MGM etc.) in addition to Empire Entertainment and Full Moon Features. So, as an obsessed collector myself I thought the coolest thing to do would be to number every film we produced, starting from number #1 (MANSION OF THE DOOMED) to our cur-

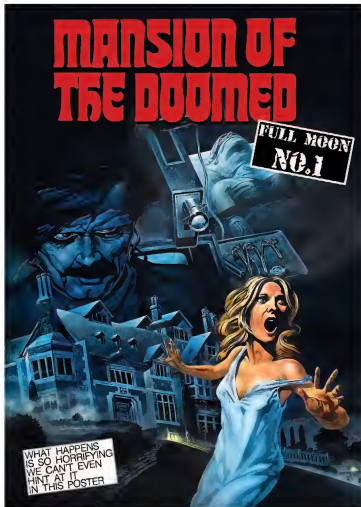


rent release for December, TROPHY HEADS, which is (gulp)...number #268! So yes, not an easy task! So, the first thing we did was put together a filmography, in chronological order, which can now be found on several of our sites including FullMoonStreaming.com. Then, as we are con-

stantly reprinting our DVD and Blu-ray wraps, we started numbering those films accordingly on the back and on the spine. And now all new movies have their "number" not only on the cover art but at the end of the credits (plus a fun little animation). We also decided to coll the whole collection Full Moon Features — and that's because there are no plans to create another company to further confuse anyone!

Now there are about 56 films out of a total of 268 that we currently do not have the distribution rights to. But many of those are reverting back to us soon and a huge goal of ours will be to eventually get every last film back, number them all and then release the most massive collection of bizarre movies ever! The biggest box set of all time! A viewing extravaganza that would take 400-plus hours to watch without even taking a break! Surely an experience that would send all bold enough to portake into a deprived and demented state of DELIRIUM!

—Charles Band





HORROR ICONS TOM HOLLAND AND TIM SULLIVAN COME TOGETHER FOR TNT PRESENTS, BRINGING YOU ENHANCED AUTOGRAPHED LIMITED COLLECTOR EDITIONS OF THEIR CLASSIC FRIGHT FLICKS!



TNT PRESENTS #1: CHILD'S PLAY THE TOM HOLLAND ENHANCED EDITION

The first and best Chucky ever, no edition of this cult classic has ever featured a Tom Holland audio commentary – till now! All Region Blu Ray from 20th Century Fox repackaged with Alternate TNT Cover Sleeve signed by Tom, Chris Sarandon & Alex Vincent, Mp3 audio commentary w Tom and Chris on separate CD, set of 8 4x6 Trading Pics, Certificate of Authenticity, and for the ultimate provenance- a 4x6 photo of Tom personally signing the actual disc ordered by YOU!

Limited Edition of 2500

WANNA PLAY?

TNT PRESENTS #2: A CHRISTMAS TREAT THE TIM SULLIVAN ENHANCED EDITION

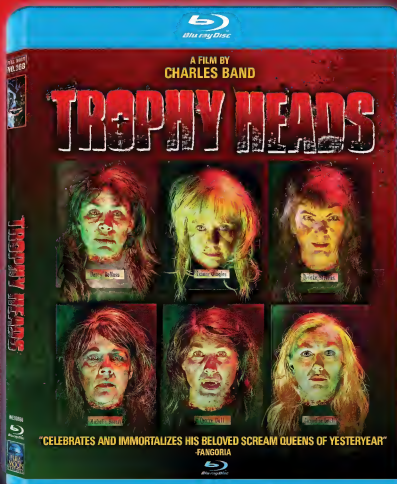
Before Teenage Werewolf and 2001 Maniacs there was Santa Claws, the toothy star of Tim Sullivan's twisted 1985 holiday short. Shot on 16mm, TNT now presents this All Region DVD personally signed by Tim and loaded with extras (commentaries, featurettes, Set of 8 collector pics, photo of Tim signing your actual DVD, etc.). Sure to be an annual tradition for all those misfit toys who prefer a touch of 'black' with their 'white' Christmas!

Limited Edition of 2500



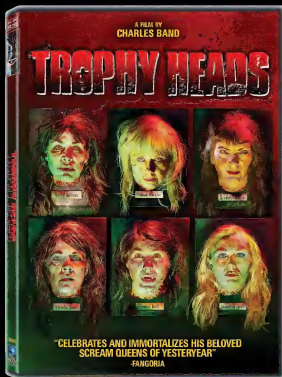
**STUFF YOUR HOLIDAY STOCKING WITH TNT!
ORDER NOW AT WWW.TNTPRESENTS.COM**

"AN ENSEMBLE SCREAM QUEEN SLASHER, TROPHY HEADS CATCHES UP WITH SOME OF TRASH HORROR'S FAVORITE LEADING LADIES." -FANGORIA



It's the present day, and our heroines, real life Scream Queens Darcy DeMoss, Linnea Quigley, Brinke Stevens, Michelle Bauer, Jacqueline Lovell, and Denice Duff, who starred in those infamous movies back in the 80's and 90's, have gone on with their lives since those days, some still acting or in new businesses of their own. What none of them suspect is that somewhere, down in the basement of an old house, an obsessed fan, Max, sits in the dark, watching clips from those movies over and over, his obsession growing into a diabolical plan.

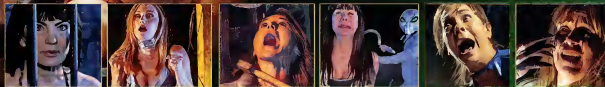
One by one, with his mother's help, he begins to "collect" them, transporting them to a makeshift prison he's set up in his basement. The Scream Queens have no idea what's going on, until they find themselves forced to re-enact movie scenes from their horror heyday, a nightmarish process since Max remembers every line and gesture and they haven't watched them in years. And they definitely don't remember the now and terrible outcome of the scenes...



AVAILABLE ON
BOTH BLU-RAY
& DVD FORMATS!

SPECIAL FEATURES

- AUDIO COMMENTARY BY CHARLES BAND AND THE SCREAM QUEENS!
- FULL MOON'S VIDEOZONE FEATURETTE
- UNCUT BEHIND-THE-SCENES FOOTAGE
- RARE ORIGINAL SCREAM QUEEN TRAILERS
- "SUBMIT YOUR HEAD" PHOTO GALLERY



FULL MOON FEATURES PRESENTS TROPHY HEADS

STARRING ADAM NUGLE ROBERTS, MARIA OLSEN, BRINKE STEVENS, DARCY DEMOSS, JACQUELINE LOVELL, LINNEA QUIGLEY, MICHELLE BAUER, HELEN MURPHY AND DENICE DUFF
CASTING BY JEREMIAH LUTES SPECIAL THANKS TO DIRECTOR OF PHOTOGRAPHY JOSHUA PATTERSON, ORIGINAL MUSIC COMPOSED BY RICHARD BAND COSTUME DESIGNER BY JULIENE WITHERS
EDITED BY ALEX NICOLAOU DIRECTED BY PARTICIPATING HOWARD WEXLER CO-PRODUCED BY NAYAN NELSON ORIGINAL STORY BY CHARLES BAND
WRITTEN BY ROGER BAUDIN PRODUCED AND DIRECTED BY CHARLES BAND



FULLMOONDIRECT.COM

COMING JANUARY 1ST 2015!
AVAILABLE ONLY AT FULLMOONDIRECT.COM & AMAZON!

amazon Prime



EMPIRE